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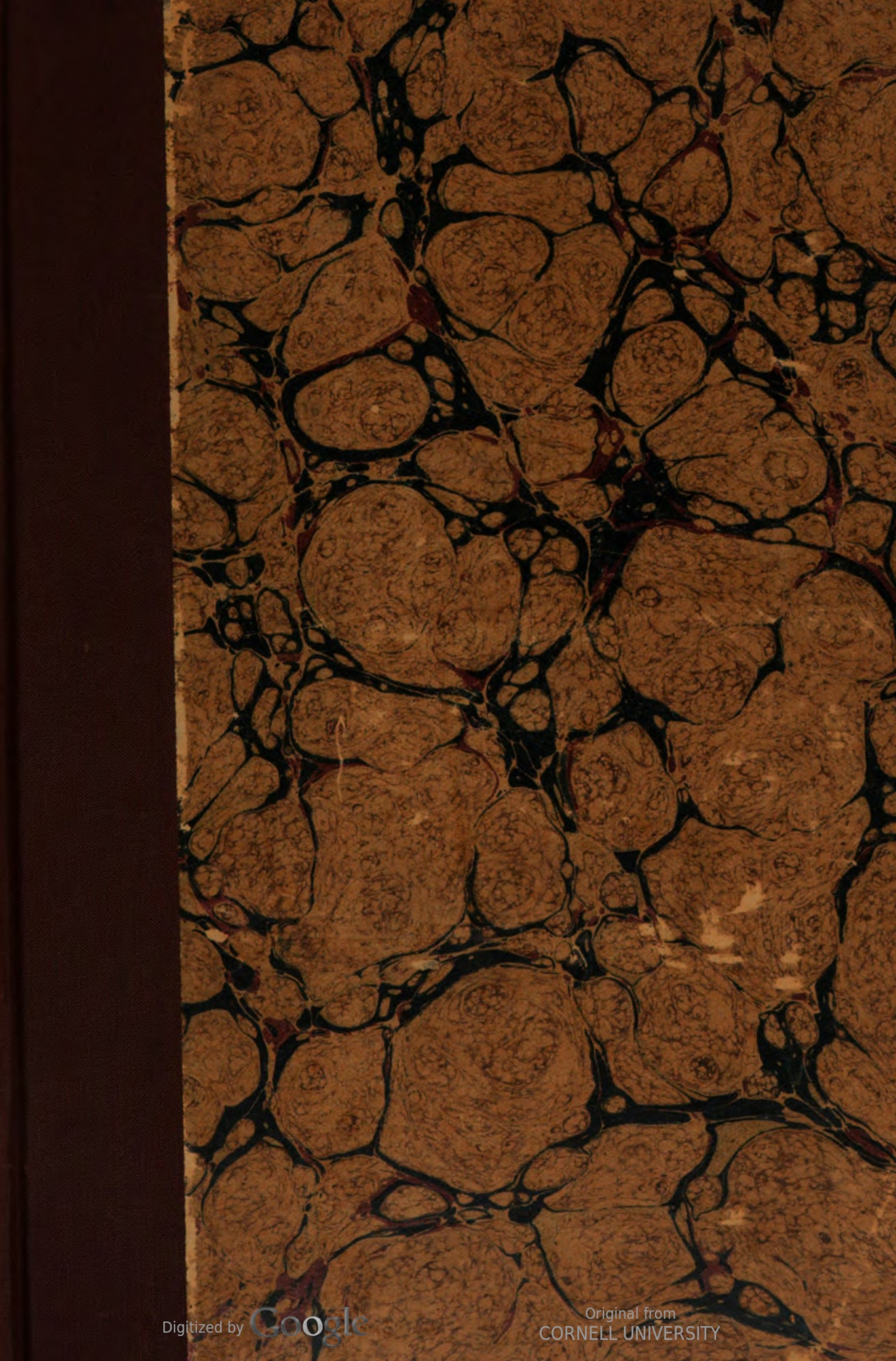
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# Modern Language Association OF OHIO

## PROCEEDINGS

FOR

1898 AND 1899

At the meetings of the Modern Language Association of Ohio  
Papers may be offered in any Modern Language.





**PROCEEDINGS**  
**OF THE**  
**NINTH AND TENTH ANNUAL CONVENTIONS**  
**OF THE**  
**MODERN LANGUAGE ASSOCIATION**  
**OF OHIO**

**HELD AT CINCINNATI UNIVERSITY, CINCINNATI,  
NOVEMBER 25 AND 26, 1898,**

**AND AT**

**OHIO STATE UNIVERSITY, COLUMBUS,  
DECEMBER 1 AND 2, 1899.**

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**PUBLISHED BY THE ASSOCIATION.**



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PRESS OF NITSCHKE BROS., COLUMBUS, OHIO.

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## NINTH MEETING

HELD AT

Cincinnati University, Cincinnati

November 25 and 26, 1898.

McMICKEN HALL, NOVEMBER 25, 2 P. M.

The meeting was called to order by President E. M. Brown, who introduced Edward Wyllys Hyde, Dean of the University of Cincinnati. Dean Hyde addressed cordial words of welcome to the Association.

Then the President delivered an address. This was followed by Professor A. W. James' (Miami University) paper, "Hans Sachs." Discussed by Professors Zembrod and Eggers.

The next paper was "A Natural Method for Learning Languages," by Professor Paul F. Walker, University of Cincinnati. Discussed by Professors Bowen, James, Zembrod, Davies, King.

The meeting then adjourned until 7:30 p. m. At this second session Miss Clara Nelson, Ohio Wesleyan University, read a paper on "Racine's Iphigénie." Discussed by Professors Bowen and Eggers.

The next paper on the program was that of Mr. Clarence Paschall, Springfield High School: "German Instruction in High Schools." Discussed by Professor Davies and the Misses Orton and Worcester.

The meeting then adjourned until Saturday, November 26, 9 A. M.

At this session Professor G. M. Miller, University of Cincinnati, read the first paper on "The Agitation about English." Discussed by Professor Brown.

After this a short business-session was held. The President appointed a committee for the nomination of officers for the ensuing year, consisting of Professors Bowen, Davies and Miss Ober, and an Auditing Committee consisting of Professors James and Gosling.

The minutes of the last meeting were submitted and approved.

Professor Bowen moved that the Association always meet on the Friday and Saturday after Thanksgiving. Adopted.

A motion was made to elect Professor James Morgan Hart, first president of the Association, now of Cornell University, an honorary member of the Association. Adopted.

The Nominating Committee reported the following names:

William Werthner, Steele High School, Dayton, President.

Miss Clara Nelson, Ohio Wesleyan University, First Vice President.

Clarence Paschall, Springfield High School, Second Vice President.

Ernst A. Eggers, Ohio State University, Secretary.

William A. Cooper, Marietta College, Treasurer.

The report was adopted and the Secretary cast the ballot.

The Auditing Committee reported that it had found the accounts of the Treasurer correct.

It was decided to leave the selection of the next place of meeting to the Executive Committee, though a preference for Dayton or some other central place was indicated. The regular program was then resumed.

Professor Frederick A. King (Hughes High School) read a paper on "The Relation of English to the Classics." Discussed by the Misses Nelson and Worcester.

The next paper was that of Professor Alfred F. Parrott "Zola, the Man and his Work." Discussed by Miss Nelson and Professors Bowen, Brandon and Zembrod.



The last paper upon the program, "Defects in the Prevailing Methods of Teaching Modern Languages," by H. C. Behoteguy could not be presented, as Professor Behoteguy was unavoidably detained and his paper had failed to reach the Secretary in time.

Adjourned.

ERNST A. EGGERS,

Secretary.

# Hans Sachs.

A. W. JAMES, MIAMI UNIVERSITY.

A few years ago, when a student at the University of Munich, at the suggestion of Professor Paul, and with his sympathy and encouragement, I undertook some investigation in the language of Hans Sachs, paying special attention to the preterits of strong verbs. As Hans Sachs was a contemporary of Martin Luther, and wrote during the transition period from Middle High German to Modern German, his language has special interest for one studying the history of the German language. But it is not my purpose today, to give you the result of those investigations which relate only to his use of strong verb forms, but rather to speak of the work of Hans Sachs in general. For while studying the language I was obliged to read all of his works—twenty-one bulky volumes. It was a long way through these six thousand and odd poems, and tiresome enough it was, often, too. But the journey was by no means without its pleasures. One meets many old friends in the works of Hans Sachs, characters whose acquaintance you have made long ago in the Greek and Latin classics, in the classics of Middle High German, in Boccaccio and in almost anything else you may have read which was translated into German before Hans Sachs lived. And it is pleasant to meet these people again, especially as you see them in an entirely different environment. And then you run here and there upon charming bits of humor, not always the most delicate to be sure, but still it is always refreshing to be forced to laugh even if it be sometimes against your will. This happens occasionally to a reader of Hans Sachs, especially when reading the carnival plays. And very often you find passages just full of



hard common sense, common sense which was not only good for the Germans in the sixteenth century, but for any people of any time. Sachs is best known popularly as the great Meistersinger. Before discussing his own work in this field, I wish to speak very briefly of the influences in German literature which led up to, or rather which led down to Meistersong.

During the twelfth and thirteenth centuries, the brilliant period of Middle High German poetry, the poets were mostly high born. At least all the great names that have come down to us from that time, names like Wolfram von Eschenbach, Gottfried von Strassburg and Hartmann von Aue are the names of men of noble birth. And we never hear of these poets as being in this or that city, but they are always at this or that court. The centers of life and literary culture were not the cities as cities, but rather the courts and castles of the nobles.

But a change gradually came with the decline of chivalry and the growth of industrial enterprise. In many cases the wealth and luxury of the castles was transferred to the cities. And as the cities increased in material importance, they became also the literary centers. Poetry was no longer honored at the courts as it had been in the twelfth and thirteenth centuries when chivalry was in its prime, and the leadership in literature gradually passed from the knights into the hands of the burghers. The result was the age of Meistersong. It was the time when, after a day's work at different trades, the men met evenings in the Singschule to cultivate poetry and song. That their poetry was sung is certain, although little is known concerning the character of the music.

Meistersong developed gradually from the Minne poetry. The Minne poets of the twelfth century had laid great stress on form, had been very careful about rhyme and rhythm. And each poet had to invent a new form of stanza, as it was considered plagiarism to employ a stanza used by any other poets. In the search for new forms the later poets were forced to invent very complicated stanzas, and, even if they had pretty



tolerable sentiments or thoughts, such sentiments or thoughts too often suffered great damage by being forced into the unnatural artificial mould. And they gradually came to think less and less about what they put into the structure, the important point being the form in which they built up their verses. So, in the thirteenth century, as the stanzas became more and more complicated, the poetry grew worse and worse. And naturally, when the rhymes were piled up five or six deep, you were more likely to find a few bad ones in the heap.

But of course there was a limit to this sort of thing. This multiplication of Töne or stanza forms could not go on *ad infinitum*. The business of making poetry was growing more and more difficult for each successive generation of poets, while the talent they brought to the task, instead of growing to meet the growing difficulty, was rather on the decline. There was great need of relief of some sort, and a measure of relief came in due time, at least temporarily. It was during the latter half of the thirteenth century, while the time was ripening for Meistergesang by the development of the mechanical conception of poetry, that a radical change was taking place in the ideas of the poets concerning the invention of new Töne. Whereas, in the twelfth century it was accounted a grave offense to compose a text to the tune of another, this was no longer the case in the latter half of the thirteenth. The invention of new tunes became less and less frequent, and was finally discouraged, the poets contenting themselves with writing new texts to the old tunes. But in the fifteenth century there again arose an ambition to invent new stanza forms among the Meistersinger. And in the time of Hans Sachs, one who hoped to attain the proud distinction of Meister was obliged to invent new Töne. This was an indispensable condition of attaining the much coveted title.

Fortunately for humanity comparatively little of the work of the Meister-schools has ever been printed. Their poems were not intended for the public. A fact for which the public



certainly ought to have been devoutly thankful. For as the interest in poetry spread from the professional poets to burghers and tradesmen, and every mechanic began to make verses, the amount of poetry produced diminished as the quantity of verses increased. It could not be otherwise. They had such mechanical theories of the poet's art. These joiners and shoemakers hammered and filed away at their verses, when they had a little leisure, a good deal as they did at making tables or shoes when they were at work. They did both, following mechanical rules, and their poetry was just about as wooden as their tables. They laid all stress on form, little or no attention being paid to content. In their lack of genuine poetic taste, they were apt to light upon the prosiest subjects for treatment, such as the secrets of astronomy or theology—the poetry being chiefly of a didactic character. They discussed the question where the Creator had kept Himself before He created the world; what is the relation to each other of the three persons of the Trinity; how is the presence of the Son of God in the sacrament to be understood. There were exceptions. Hans Sachs showed more common sense in the choice of subjects than did most of the Meistersinger. But in general the subjects treated by them, in so far as they were worth discussing at all, were better suited to treatment in a text-book on metaphysics or theology than in verse. But although they devoted all their attention to form and were so indifferent in regard to content, they gradually lost all true sense of form. It is only a mechanical sense, a carpenter-like sense of form which they cultivated. Their verses were written in bars, the bar containing from three to five stanzas, and having been developed from the Spruch of one stanza of the classical period. As the invention of new forms by those wishing to be distinguished as Meister went on, the complications in the construction of the bars increased and the rules governing their construction multiplied until it was finally necessary to embody all the rules in an elaborate code known



as the "Tabulatur." The rules of the Tabulatur had to be observed by the singer if he wanted to gain a hearing at all in the school. For as soon as the experts detected an offense against the rules, he was silenced, and another took his place.

In the stanzas the syllables were counted, no regard being paid to accent or quantity. All syllables had the same value in making up a line.

One of the rules of the Tabulatur was that a line should not contain more than thirteen syllables, the reason being given that a singer's breath would not hold out to sing more.

Any poet, being obliged to make his sentences fit into a certain metrical form, often finds it necessary to take certain liberties with the language. These liberties, known as poetic license, we do not object to—indeed, they often rather heighten the poetic effect. But with the Meistersinger the temptation to make use of poetic license was increased many fold. When these carpenters found difficulty in making the words fit into their complicated plan, they just sawed off the end of a word here or spliced out one there, or chopped out the middle of another, as they were accustomed to do with timbers to make them fit into the plan of a building. In short they were tempted to do all sorts of violence to the language, to mutilate words and distort sentences. They frequently employed several dialects side by side. They took so much liberties of this kind that a check had to be put on them in the Tabulatur. For every artifice made use of, such as dropping the last letter or syllable of a word, or adding a syllable to fill out a line, the Tabulatur had a name. "Milbe" was dropping the last letter. "Klebsilbe" was the contraction of a word of two syllables to make one syllable; keim for keinem, gsang for gesang. "Anhang" was the adding of a syllable to fill out the line; gethane for gethan. The Tabulatur often forbids what might give a poetic coloring to a sentence.

So numerous and very explicit rules were given in the Tabulatur regarding the form. In regard to content there



was simply a general warning against "alle falsche, abergläuberische, schwärmerische unchristliche und ungegründete Lehren, Historien, Exempel und schändliche unzüchtige Wörter, die der reinen seligmachenden Lehre Jesu Christi gutem Leben, Sitten, Wandel und Ehrbarkeit zuwiderlaufen." That is a warning against superstitious, unchristian, unfounded teachings or stories, or unbecoming words that are not in harmony with the saving doctrine of Jesus Christ and a pure and upright life.

The Bible was the source from which they drew largely their subjects and their inspiration, in so far as they had any. And the language of Luther's Bible was their standard. It was in the sixteenth century declared a fault if any poem was not composed in the High German language as found in Dr. Luther's translation of the Bible.

The members of the Singschule were usually divided into four classes, according to their advancement. The least advanced were the "Schüler," who had simply learned the rules of the Tabulatur; next came the "Singer," who could sing songs, but did no composing. The "Dichter," who formed the next class, could write songs to the tunes of others, being given a form they could produce a poem to fit into it, but could not invent the form. The "Meister" alone did entirely original work. Only those who not only cast their own pieces, but could also on occasion make the moulds in which to cast them, were called "Meister." When a "Dichter" succeeded in producing a new Ton which was approved, he was duly initiated into the class of the "Meister," and his new Ton was formally christened, two acting as godfathers at the ceremony. After the christening it was copied into the Meisterbuch. Some of the names given are curious: "Gestreiftesafranblümleinweis," "Fettdachsweis," "Geblümte," "Paradiesweis," "Schwarztintenweis," "Offenehelmweis."

Members of the guild pledged themselves never to sing a Meisterlied, or the melody of such a song on the street or at



any banquet. When requested by a stranger to sing a Meisterlied, a member was allowed to do so, provided he was convinced that the request was made with a good motive and not with the intention to ridicule.

Whatever may be said against the poetry of the Meistersinger, the moral influence was unquestionably in every respect good. They represented the steady, honest virtue of the middle classes. With the enormously increased importance and wealth of the middle classes in the fourteenth and fifteenth centuries, there was a growing temptation to luxury and vice. The Meistersinger acted as a continual check to this tendency. Hans Sachs is continually preaching virtue and crying out against the prevalent vices. It becomes tiresome, he pounds away on the same spot so often; avarice, drunkenness, gluttony and incontinence. One of his great hobbies is matrimony. He is forever repeating the advice to get married.

When we consider that in the time of Hans Sachs there were in Nurnberg alone two hundred fifty Meister, and I do not know how many members of the guild, it is easy to believe that their influence was not slight. The Meistersinger were among the most zealous champions of Protestantism.

As is well known, in the seventeenth century the Meistersinger fell into disrepute, and with them Hans Sachs. For a long time Sachs did not receive the credit due to his talent. He was not merely a Meistersinger. Those poems which we most appreciate are not Meisterlieder, were not composed for the Singschule, and are not cast in any of the forms of Meistergesang, but are written in rhymed couplets. But even as a Meistersinger Hans Sachs deserves some credit; he deserves credit for being the best of the Meistersinger. In his Meisterliedern, being obliged to conform to the rules of Meistergesang, he was, of course, at a great disadvantage; but he adapted himself to the unfavorable conditions with the greatest skill.



In the first place he shows the greatest mastery of language. And that was a point of paramount importance with the mastersingers. Language was more obedient to Sachs than to his fellow masters. It seems more pliable in his hands. He could make language take on the desired form and fit into the stanza, without doing so much violence to it as most of the mastersingers.

Sachs also clearly showed more taste in his choice of tones. Some tones were better adapted to serious subjects, others to humorous subjects. The *Hönweis* of Wolfram, is adapted only to the treatment of humorous subjects. As Gædeke points out, Sachs used this tone in thirty-three songs, only one of which is on a biblical subject, and that is the first poem he wrote to this tone. He seems to have realized the mistake he made the first time and was careful not to repeat it. There are other tones which he uses frequently, and only for biblical subjects. He wrote twenty-one songs for example to Walther von der Vogelweide's "Kreuzton."

A third point of superiority is that Sachs showed more wisdom in his choice of material.

But in the seventeenth century, instead of giving him credit for being more than a mastersinger, or honoring him for at least being the best of the mastersingers, they were accustomed to speak of him with contempt, and seemed to heap more disgrace upon his memory because they considered him the chief sinner. It is not to be supposed that those who villified him really knew much about his work. Editions of his poems were to be found here and there among the people, but he was almost forgotten by the cultured classes.

In the eighteenth century people began to realize that an injustice was done him. But it was Goethe who first restored him to his true place in the estimation of his countrymen.

The father of Hans Sachs was a tailor in comfortable circumstances. Hans did as most young shoemakers, carpenters, tailors, etc., in Germany did in those times as well as at the pres-



ent day. He worked as an apprentice in his native town, and then traveled as a journeyman several years, working at his trade in different cities. In one of his poems he describes his travels at considerable length. He was away from Nurnberg five years, going first eastward, and spending some time in different cities of Austria, then came back to Munich where he spent a year. And although very young he was prominent in the Singschule at Munich.

There is a choral society in Munich to-day which claims to be a descendant of the old Singschule of Hans Sachs. Several of the members boast that their ancestors were members of the Hans Sachs school.

From Munich Sachs wandered westward to Wurzburg, a city which had special interest for him, being the burial place of Walther von der Vogelweide. Thence he went to Frankfort, and worked his way down the Rhine as far as Cologne and Aix la Chapelle. After an absence of five years he returned to his native city. He had seen a considerable part of Germany. And he had not been making and mending shoes all the time during this absence of five years. Besides reading everything he could get his hands on, he had made use of his excellent opportunity for studying different types of human nature. He had also picked up a reading knowledge of French. In his younger years he had learned more or less Latin at the Latin school. But he did not read it fluently. Whatever material he used from Latin literature he obtained from German translations.

When he came back to Nurnberg at the age of twenty-two, he found the Singschule there rather gone to pieces, and proceeded to reorganize it. He succeeded so far as to make Nurnberg one of the foremost centers of Meistergesang. It was already one of the leading industrial centers. Soon after his return he married Kunigunde Kreuzering. His married life seems to have been very happy. When sixty-six years old he lost his wife. It was a hard blow for him.



His time of mourning is marked by the small number of poems produced in the years 1560-61. He then took courage, married a girl in her teens and went on writing verses again.

After his first marriage family cares and shoemaking seem to have occupied his attention largely for the next few years. He wrote songs for the school, but did not produce much else. He was reading a great deal however, especially Luther's pamphlets, and since 1522, when Luther's translation of the New Testament appeared, he studied that. During these years he was gradually becoming Lutheran in his views.

The first poem of some length from him was the "Wittenberg Nightingale." Luther is the nightingale whose song wakens the sheep, and helps them to escape from the serpents and wolves sent by the lion to destroy them. The lion is the pope, the wolves the priests, and the serpents the monks. From this time on he was ever a champion of the new doctrine, but never entered into a discussion of theological dogmas except in a general way. In his wanderings Sachs had somewhere met with Steinhövel's translation of Boccaccio's *Decamerone*, was deeply impressed by them and made frequent use of them all through his life.

I was much struck by the frequency with which Boccaccio's stories continually reoccur. I could not say how many of the one hundred he worked over, but certainly a considerable proportion. And it was evidently not the dirty part in Boccaccio he was after. On the whole Hans Sachs is much cleaner than Boccaccio. Wherever there is any lack of cleanliness in his writing, it is generally of the more innocent kind, of a sort to merely offend the aesthetic rather than the moral sense. For example, Sachs can describe an ugly nose and its contents in such a way as to quite take away one's appetite. And other things considerably worse can be found. These little departures from the highest standard of decency occur mostly in the carnival plays, in which there were peculiar temptations for the writer. The carnival plays were written



for the amusement of people, who were far more likely to appreciate a coarse joke than one of finer quality. And Sachs' little offenses in this particular are certainly very pardonable. Indeed when we consider the age in which he wrote, and compare his carnival plays with those of some contemporaries, those of Hans Folz for example, which abound in all manner of indecency, we cannot but give Sachs great credit.

When Sachs got his hands on new material he fell upon it with great avidity. In 1530 he got hold of two other books of Boccaccio in translation, "Illustrious Women" and the "Fickleness of Fortune," which were a fertile source of material. He must have been an omnivorous reader, for his material is from all possible sources, from the ancient historians, Plutarch, Herodotus, Xenophon, Josephus, Luctonius, Valerius Mascinius, Justin, from the *Gesta Romanorum*, and those stories of the Trojan War which were best known in the middle ages, ascribed to Dares and Dictys, from translations of Ovid, Pliny, Homer, and the German productions, *Herzog Ernst*, *Tristan u. Isolde* and *Eulenspiegel*. These and many other books Hans Sachs must have read. And, how did he treat his material? He simply reproduced it in his peculiar way. He did not invent anything but detail. He did not simply make the original the basis of a story, but told the same story, giving it the coloring and flavor to make it appreciated by the common people of his day. His characters, whether they be heroes of Greek mythology or Romans of whatever century, whoever they are and whenever they are supposed to have lived, are for him, Germans of the sixteenth century. As in Heinrich v. Veldeke's *Aeneid*, Aeneas is not the hero with whom we are familiar in Virgil, but a knight of the twelfth century clad in armour and with all the ideas of twelfth century chivalry, so Hans Sachs brings all his characters as near home to his readers as possible. Even the Deity Himself, who is introduced in several carnival plays, is nothing but a good-natured German. Some subjects he treated in



different ways, in a meister song, and later, in the form of a play. The most striking example of this is the story of the Lord's calling on Adam and Eve after they had been driven from the Garden. He came to see how they were getting on and especially to examine the boys a little, to see if they could say the Lord's Prayer and the Ten Commandments. Sachs worked this material over in four different forms. He first made a Meisterlied of it, then seven years later a short carnival play. Soon after he made quite a long comedy of it of five acts, and five years later again a Spruchgedicht.

It is a plain German home into which we are introduced in this poem. Adam and Eve have to work pretty hard and talk it over together, talk about their children, some of whom are pretty, well behaved children, while the others are ugly and naughty. When they hear that the Lord is coming, Eve hurries around to trim the house with evergreens and wash the good children. It reminds one of a German Hausfrau getting ready for Christmas. But the ugly children she hopes to keep out of sight. She tells Abel and his good little brothers how to shake hands, make a bow, etc., all of which they observe very nicely when the Lord comes. He puts them through a little examination in the Lord's Prayer and Ten Commandments, is pleased with their answers and gives them a blessing and ordains them to be kings and counts, barons, wealthy merchants, learned doctors, etc. He is so gracious that Eve has hopes that he may do the same for the other boys and brings them out of their several hiding places, some from a heap of straw, others from the baking oven. As the dirty, ragged, lousy fellows present themselves, the Lord Himself has to laugh at the sight. They make bad work trying to answer the questions. Cain's version of the Lord's Prayer is quite a curiosity. He knows there is something about debts, and bread, and evil — and instead of praying to be delivered from the evil and that the debts may be forgiven, he prays for them all, along with the bread — “gib uns Schuld und taglich viel



Brot, und alles Ubel, Angst u. Noth,"—give us debts and daily bread, and every evil, want and dread. Eve is greatly embarrassed and apologizes as best she can. Finally the Lord ordains them to be peasants, laborers, cobblers, etc. Eve is disappointed and asks why part of her children are doomed to these low positions. The Lord explains that it cannot be otherwise, as these callings must be also occupied.

The literary activity of Hans Sachs covers a period of about sixty years, 1515–1575. It is interesting to note how Sachs, as he grew older, gradually gave up the use of Middle High German forms more and more, and adopted the modern forms instead. He was accustomed to write the date of the composition of a poem on the manuscript. This makes it easy to trace the change which took place in his language.

I will only take a single illustration, as the results of these investigations in his language have already been published elsewhere. Let us take the first and third singular, preterit indicative of the verb *to be*. I noted all the cases where the Middle High German form *was* and the modern form *war* occur in the first fifteen volumes and up to page 232 of Vol. XVI.

These volumes contain poems from every period of Sachs' life and give just as good an idea of his usage as would have been obtained by continuing to count all cases through the remaining five volumes. Indeed, eight or ten volumes would no doubt have told the story plainly enough, but one likes to be on the safe side and be sure that he proves what he is trying to prove.

*War* occurs 2778 times, 2159 times in the midst of the verse where the poet was not influenced in his choice by considerations of rhyme. *Was* occurs 791 times, but only 171 times within the verse.

This is, on the whole, a weak showing for the M. H. G. form. And yet in the poems written before the year 1530, *was* occurs half as many times within the verse as *war*, the

former occurring seventeen times, the latter thirty-four times. In the poems written from 1530–1539, inclusive, *war* occurs nearly six times as often within the verse as *was*. In the forties *war* occurs more than fifteen times as often, in the fifties more than nineteen times as often, while in the poems written after the year 1560, *war* occurs just thirty-one times as often within the verse as *was*.

The following little scheme will give at a glance all the facts concerning the use of these two forms. We see clearly, here how Sachs changed his usage in regard to M. H. G. forms. But it is safe to assume that the German language changed much more during these sixty years than the language of Hans Sachs did. When Sachs was an old man he was, of course, much more likely to use M. H. G. forms than young men were. To the end of his life he still wrote *was* whenever the rhyme favored it.

	Before 1530	1530–39	1540–49	1550–59	After 1560
Number of cases where "war" occurs within verse . . . . .	34	321	304	1116	217
Number of cases where "war" occurs in rhyme . . . . .	4	30	75	328	105
Number of cases where "was" occurs within verse . . . . .	17	56	20	59	7
Number of cases where "was" occurs in rhyme . . . . .	1	64	61	398	63



# A Natural Method for Learning Languages.

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From the fact that man is ushered toothless into this world and the mother provided with milk for his alimentation, one, unacquainted with the course of life, might argue that man was born to live on a milk or, at least, a liquid diet. The induction would certainly rest upon a very weak base, yet a great many of the inventors of the so-called natural methods for learning languages, employ reasonings indicating an analysis almost equally profound.

When one begins the construction of a language method, the question which most naturally arises, is, "Who is it that best learns a language?" This certainly presents no great difficulty, since it is commonplace to assert that the language which one learns as a child is the one that is best learned. When this question is answered to our satisfaction, we, then, begin to cast about for the reason why a child learns the language best. On analyzing the conditions that surround the child when it is learning the way to communicate with its fellows, most stress is laid, and justly, on that condition which puts him in the necessity of speaking the tongue that is used about him. I cannot, thus far, see any defect in the reasoning; since the wonders worked under the spur of necessity must be and are acknowledged by all. But one of the prime conditions that aids a child in learning with great exactness its native language is found in the fact that the child has, as yet, learned no other tongue. As far, therefore, as the development of certain habits of speech is concerned, no lines of



least **resistance** have been built up by individual experience; the **vocal** organs have not learned to become accustomed to a **certain** number of positions to the almost total exclusion of **all others**; thought has not yet gotten accustomed to a **certain vehicle** of expression.

There is, however, another circumstance in the acquirement of that language which is spoken about us and which must not be overlooked. The individual must, sooner or later, begin a process of selection, since those who surround him do not speak the tongue in the same way. It is not at all unusual for us to be able to know from whom some statement has come by the peculiar form in which it is set forth. In this picking up and adopting one form of expression while rejecting another, subjective tendencies come very greatly into play and here is applied what may be termed the first language method, since those who have any interest in the manner in which the young shall be taught to speak, choose, as far as possible, the kind of language which they desire to be learned by the beginners. This calls our attention to another observation that may be made concerning the acquirement of our native tongue and that is that, other things being equal, those handle their native language best who have enjoyed the best systematic training in it, whether this training be through the learner's own efforts or through methods used by instructors. Here is, it seems to me, another of the processes that may be classified under the head of "natural" as applied to language learning.

So much for the acquisition of one's native tongue.

Let us now suppose that a visitor from another planet were to find a full grown man eating fruit or meat. Our new arrival could not make the induction which we have censured at the beginning of this paper. Knowing, as we do, the two stages of development referred to, we are forced to the conclusion that, speaking of man in general, we must acknowledge that solid and liquid food are equally natural.



But the physical changes are not the only ones which take place in human beings. The arc of force also develops along intellectual and moral lines. The individual can never be said to be in just that moral or intellectual state in which he has been at a given epoch; yet, just as the physical task to be imposed on the boy is not the one which we expect to be imposed on the man and for the imposition of such tasks we can strike some general averages when we know the age of the individuals who are to undertake the work, we can vary the amount and form of the work which we expect to be done in the intellectual field. If the work assigned be systematized so as to be adequate and suited to the workman, we have then a method which, as far as the individual is concerned, is natural.

We can make the method objectively natural by creating, as far as possible, about the workman all of the incentives and useful circumstances which, without the conscious intervention of man, would surround him in such tasks.

When a boy has learned his native tongue, he is in a condition altogether different, as far as learning a language is concerned, from what he was before he possessed one. The vocal organs have learned to take certain positions, and when an effort is made to produce sounds not exactly the same as it has been customary to produce, the vocal organs assume the old already learned positions with such modifications as will either increase or lessen the prominence of the difference between the old and new language sounds. A nearer approach to the correct sound is thereafter attained only by repeated and painstaking effort. A new sound which differs radically from the old ones is often so puzzling to the learner that the combination of the muscle actions necessary to bring about the required positions or movements of the vocal organs seems so entirely beyond the learner's capacity that it often leads one to believe that inactivity has finally rendered useless some muscle or nerve. The student's former experience, however, usually brings about a deceptive result. He undoubtedly



approximates the sounds to be produced with much greater rapidity than the small child does; but it is generally found that old habits have stiffened his pronunciation and that, while the learning of those habits has aided in the approximation to the new sounds, it has, almost without exception, made the exact acquirement of them impossible. Here, then, on account of the peculiar condition of the learner, we find that, if the natural method for teaching languages must take into account the nature or condition of the individual who is learning them, we need some process of analyzation of sound production as carefully arranged as are the methods of tone production in the musical training of the voice. Of course at this juncture the part played by the ear in distinguishing nice differences of pronunciation must be taken into account, and the language that is being studied must be heard very frequently. The analyzation of sounds above spoken of, aids, not only in the production, but also in the distinguishing of sounds.

I remember the case of an old man, who, after being in Mexico for over forty years, stated to me that he could not tell when the natives pronounced the *jota* or Spanish *j* from when they gave the *k* sound. Indeed, I recall an instance in which I myself became enraged at some boys to whom I was talking during the first part of my stay in Mexico, because they could not understand me when I was giving a certain example, for I pronounced the word *vaca* in such a way that it came nearer the word *baja* than the one I was attempting to pronounce. This I am sure all came about because the objectively natural method was not adequate for the individuals in the case mentioned. I think that if the old man had had the sounds analyzed for him with reference to the activity of the vocal organs, he would have been able, in time, to distinguish the two sounds above mentioned. I know that I could do so after I had learned the use of the vocal organs necessary in each case.



I should, therefore, expect in a complete natural method for those who already possess one or more languages the analyzation of the activity of the vocal organs in the production of the sounds of the new language, with a view to supplementing, not only the acquirement of the proper pronunciation, but the capacity of distinguishing the new sounds.

In teaching pronunciation, I should, as far as possible, avoid using words simply as examples of my rules. Some ulterior object must be kept in view while one is explaining the pronunciation. It would be somewhat labored and difficult, yet I should begin my natural method of language instruction for college students with rules for pronunciation written out in the language to be learned. In the wording of each rule, I should present as many examples as possible of the rule itself. In order to make such a method feasible, the rules should be accompanied by a literal translation and also by a free but close one. No rules for construction should be discussed. The two translations would, however, serve to call up just such comparisons as would be made when the student of the tongue would hear it spoken. His own language would serve as a basis of comparison. In preparing the lesson, these rules should be studied in such a way that the student might be able to write them when dictated in the foreign tongue and translate them when they are read to him. Here we have done nothing more than systematize the work which would naturally be undertaken by a pupil in the condition which we have supposed, were he to find himself in the land where the language is spoken. With a very few lessons of this character more would be accomplished than by driving the pupils through the same rules, presented merely as such.

Apart from the mere discussion of pronunciation, another object would be gained. Examples of the use of the article, of the formation of the plural, etc., would unavoidably come up in the rules to which reference has been made. We are now in a position to inquire after constructions, but these should



be **approached** with exceeding care. I do not so much refer to care **about** difficulties as about the number of constructions that **are** taken up in each lesson. A difficulty can be explained away, but too great a number of questions is unavoidably confusing. At this point, therefore, nature cannot be copied, she can only suggest, for life is so complicated that a single hour's conversation may call up hundreds of constructions and almost every part of the verb. We must select for answering some few of the fundamental questions that first present themselves to the student. By way of affording matter for practice in the constructions discussed, I should arrange in the third person of the present indicative, a theme in the new language along with questions to suit the short sentences into which I should divide the theme. Let us take as an example the question and answer: "Where is the boy going?" "He is going to the table." By changing the number of 'boy' we call for a corresponding change in the article, pronoun, and verb. The student should be made to see this change in his own language, as far as it will serve the purpose. I should give, in the language to be learned and as above indicated for the pronunciation, the rules to be applied to the constructions employed in the theme and corresponding questions.

Again, nothing is commoner than the criticism of speech, and so I should take advantage of this by presenting to the student, for correction, sentences in the language that is being studied, and which should break some of the rules for construction that have been explained in the lessons. I should, by and by, require the explanations of the corrections to be written out or given orally in the foreign language. This process would not have to be employed very long before sufficient vocabulary and constructions would be acquired for handling the often recurring topics. I have, on the other hand, almost come to the conclusion that I should require little translation from the native into the foreign tongue since I believe that the system of exercises which I have just mentioned would profitably supplant it.



The verb makes, roughly speaking, a good scale along which to develop the exercises. One can give as many themes on each tense or form of the verb as one wishes, according to what may appear to be the difficulties of the use of the other parts of speech that it is necessary to make plain by employment in examples as well as by explanation in rules.

Some parts of this scheme may be recognized as following outlines laid down by Gouin, whose system seems to me an excellent one, though I must confess his enthusiasm for it has blinded him to the uses of grammar and to the changes in capacity of the subject who is to undertake the study of a language; for it is certainly a lack of analysis on Gouin's part to assert that his close study of German grammar and the dictionary counted for naught, and that all his success was purely and simply due to his method. It is only one more remarkable example of those cases in which the degrees of development are forgotten when the aim or end is reached.

The number of themes to be gone over must vary in number for the same amount of constructions according to the class of pupils for whom the work is intended. The better grounded the pupil is in language work the more constructions can be taken up in each theme and this second part of the scheme can be made shorter.

As soon as it seems prudent, judging from the advance made by one's students, reading should be begun and only so much translation made into the native tongue as will insure one that enough has been required in order that the mental inertia of the student may be overcome. I am of the opinion that the *Sprachgefühl* is sooner obtained by simply reading with a view to understanding than by translating into one's own language. Along with the reading it is a good thing to discuss construction, but such discussion should always be carried on in the foreign tongue. Work of this character has a tendency to create in the students a habit of close observation. One often discovers in doing this work, woeful defects in what has been



done. The result is perhaps painful to the instructor but we are **not** placed in our positions for our pleasure, our business is to hunt up all the weaknesses of our own work and then strengthen it as much as possible.

After the theme-work and reading have progressed far enough, a series of synopses of the readings, prepared in the foreign tongue, should be begun; at first, in writing and afterwards orally. The advantages of this work are the broadening of the vocabulary and the bringing to the notice of the student the constructions of the best writers. If, however, one wishes to cultivate an acquaintance with a more popular form of language, newspapers will supply a great deal of material. In correcting these synopses, I think that either of two methods or better still a combination of them should be used.

First : In looking over the papers, the rules which have been broken by the students should be referred to, and the student required to hand in his paper again after corrections have been made.

Second : When the instructor desires to correct the papers himself, he should do it in the presence of the class after calling on some of the members to make the corrections and explanations. In the beginning, I should have these synopses prepared outside of the class room on lessons especially assigned for the purpose. I should, afterwards, commence the practice of preparing them from sight readings done in the class and I should finally ask for the résumé of something that I should read to them.

I do not favor the old fashion of selecting for reading, parts of a fine novel or of any other literary work, when those parts cannot stand alone as complete wholes. A short story, if one has not the time to devote to an entire novel, is preferable to the incomplete parts of a superior work. We never wish to read part of a novel in our own language, if the work is worth any attention whatever.



I should, once in a while, not take the lesson in the regular manner, but try to spend the hour in an attempt at conversation.

In a division of classes into sections, I believe that we should pay more attention to the aptitudes of the different students than to the alphabetical order of their names. A minimum of work for the year may be required, but the apt pupils may be given the opportunity to do more.

After the translation has been practised so long that it is no longer burdensome, I should take up the study of subjects which would be instructive beyond the mere acquirement of the language or the learning of some story. The history of literature can be studied in the foreign tongue just as one would do it in his own language. Nor is this all, if time were to be found, lessons in the sciences should be given in the foreign tongue, so that the new language should be serving the true purpose of the language by becoming a real means of communication; for, if the child is father to the man and the possible benefits of the language are too far removed from our reach, the acquirement of it becomes irksome, interest is lost and time is spent fruitlessly. The individual will not have contributed his proper amount to the evolution of the universe.



# Racine's Iphigénie.

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I would not appear before you in the light of one simply devoted to the past glories of French literature and not seeing the beauties of the literature of our time. To have a just appreciation of the French language as spoken today, idiomatic, bright, sparkling, epigrammatic, read the best contemporary prose. If you wish to see perfection of rhetoric and exquisiteness of style, dainty turns and delicate shades of meaning expressed by a change of mode or tense, read the authors of the nineteenth century, especially George Sand. If you wish to know how the French people live, think, feel or act, read some of the authors of today. Be careful in your selection for the French people themselves denounce some popular sensational writers who are giving what they call realistic pictures of French society as false to their blood, lacking in truth and traitors to their country. So much of the literature of today is of the problematic sort, symbolic or realistic, that with all the beauty of style one becomes weary of it and longs for something better. What is the mission of literature? Is it always to give us a picture of the worst phases of society, to keep us in a pessimistic state of mind? Or is it sometimes to lift us up to a higher plane where we can breathe a purer air and get a broader outlook upon life. Once in a while we do get that outlook, and to the honor of the French people be it said that they immediately recognize its grandeur and pay homage to its beauty, showing that it is not necessarily the public that demands a false style of literature but that with certain authors it is a fad, fast becoming a fixed habit, to inflict upon the patient public, ready to receive



what comes to them with the authority of talent, this literature, à la mode, which though strong is not creative, is not elevating.

One of the bright meteors which has shot across the literary sky of France of our time is *La Fille de Roland*. This drama of patriotism stirs all hearts to a deeper love of country. Why did the French people fall under the spell of this drama? Why did it keep the boards night after night, week after week, month after month, until it reached a number of repetitions greater than that attained by any other drama? Why, after a few years, was it again put upon the stage to achieve a triumph second only to its own first appearance? Was it not because it depicts the French people at their best, it paints that indestructible ideal of purity and grandeur which they have always in the depths of their hearts. And it was written by a man, honest and sincere, who profoundly felt and passionately loved the sentiments he depicted. It is the soul of the man, seen through his verses, appealing to the noblest that there is in us, that makes the drama great. But to be read as a specimen of good literature or a lesson in true patriotism is not the only use to which one may put "*La Fille de Roland*." It is what, for lack of another term, I call a suggestive drama, an open door through which one may enter into the rich fields of history and literature. M. De Bornier may have subordinated history to verse but he has given us the spirit of those chivalric times, and for an advanced class to read "*La Fille de Roland*" and be content with the mere doing into good English is hardly possible.

The students want to know about Charlemagne and his times, they want to know about "*La Chanson de Roland*," and the other sources of the drama. They read with enjoyment "*La Légende des Siècles*," they go, in imagination, to Aix-la-Chapelle, and see the slab which marks what was the resting place of the great king, they see the chair where he sat those hundreds of years with the tiara on his brow, the world in one



hand and the scepter in the other, until the sacrilegious hand of Frederic Barbarossa seized the chair and scattered the bones of the mighty Charlemagne. Yes, the reading of "La Fille de Roland" opens up to students an old yet new world, the world of history, and makes it vastly more interesting than the bare study of facts.

And this brings me to the real theme of my paper—French Classics.

The French writers of today are admitted to be masters of rhetoric, to have perfection of style and detail, to be artists in their arrangement of form and color. What has made them so? What is the reason that the average child in France can express himself on paper with so much more elegance than the average American child of a corresponding class? The answer to these questions, to my mind, is not hard to find—the study of the classics. If you read the program of study of any good school in Paris, in France I may say, for the same system is carried on throughout the Republic, you will see what a very large space is given to the writers and history of the seventeenth and eighteenth centuries. To pass an examination in Paris one must be acquainted thoroughly with these authors, not merely with one or two of them and with one or two of their works. Read the curriculum of the Normal Schools and see what a thorough training in the classics they give, and, lastly, go to the Collège de France and La Sorbonne and find what conférenciers devote themselves almost entirely to the classics, Petit de Julleville, Deschanel, and others, and notice the pure language, the simplicity and clearness of expression of these men who are so justly popular. Of course in our college classes here in America it is impossible to give much time to any one department of French literature, and emphatically I would not put the classics into the hands of beginners. They are not able to appreciate the style or the language and are apt to find the story a bit slow, but with an advanced class they might be made not only a text book of



language, a lesson in literature, but also an open door into history. It was a revelation to me as I visited the schools in Brussels and Paris to see how much might be taught by one drama or one book. Take for instance the drama of *Iphigénie* as I heard it explained by a brilliant teacher in Paris. First, there was a study of Racine personally, his early training, peculiar education and his literary career. Then the contemporaneous history was touched upon and we were brought up to the moment when the drama was first published. Racine drew most of his drama from Greek sources. That was but natural; his education had been purely classical, and, like Shakespeare, he took the good where he found it and made it his by the power of his genius. His readings were deep but not so broad as those of Shakespeare so that his resources were fewer. Racine had already given to literature several dramas, but in *Iphigénie* he more directly enters into competition with the Greek. This is a subject already treated by many authors, the beautiful, touching legend of a fair young princess sacrificed to the gods to obey an oracle which demands that a daughter of the blood of Helen must be slain upon the altar in order that the wind may become favorable to the Greeks. Racine takes his subject mostly from Euripides, changing the dénouement to suit an age less heroic.

The style of the drama is elegant. Even the queen mother in her agony at the thought of losing her daughter does not forget that she is a queen, does not give way to violent emotions, is always dignified, almost calm. This was because the age demanded such conventions. Taine says: "In the seventeenth century the courtier has always the word ready and precise. His pride, his rank, his education and his employment forbid him to abandon himself. He is always before the public. Louis XIV on his death bed, as well as after the disasters of 1709, kept his grandeur of style. The king had transformed the man." Paris was still under the sway of "*Les précieuses*" so that every word, every phrase



must be weighed and found exquisite in the highest degree. The word *précieuse* leads us to the Hotel de Rambouillet with its elegant mistress and scarcely less elegant habitués,—the spritely and charming Mme. de Sévigné, the sweet, talented and faithful Madame de Lafayette, the witty and satirical La Rochefoucauld, the stilted Voiture, Malherbe, the “Tyrant of words,” and many others eminent in the world of letters, politics and beauty. To the Hotel de Rambouillet the French language owes a debt that can never be overestimated, even though Molière struck the death blow when the elegant *précieuses* had become the “*Précieuses ridicules*,” yet he appreciated, as he could not fail to do, the lasting good which had been wrought. *Iphigénie* was presented to the public at the Hotel de Bourgogne in January, 1675, but the court at Versailles had already had the first enjoyment of this masterpiece on the occasion of the fêtes after the conquest of la Franche-Comté, the very evening when the great Condé presented to the king the 107 flags taken upon the field of the battle of Senef.

- The theater had been erected on the edge of the avenue leading into the Orangerie, for the theater in the palace of Versailles was not built until the time of Louis XV. Here in this magnificent park, lighted by candelabras of gold and azure, with stage decorations of marble and lapis lazuli, with an audience the most elegant the world has ever seen, this touching drama was presented. There was Louis XIV, the “sun king,” in the height of his grandeur, in the full insolence of power, by his side the haughty beauty Madame de Montespan, and behind them courtiers and ladies whose life and joy hung on the smile of the great king. What a contrast to the simple story of *Iphigénie*, what metamorphoses this mythological legend and its personages underwent to accommodate themselves to this royal luxury. Racine could not acclimatize his subject. He was obliged to change it: In spite of all his talent he dared not present to a French public the



story as he received it from Euripides. How could he make them believe that the blood of a young girl was the indispensable price of victory. He was obliged to eliminate the religious idea and substitute for it the romantic. He has made us feel that whatever the winds and the waves may do Iphigénie must marry her lover. In bringing Iphigénie into this new French environment she must necessarily lose some of the charm of naturalness which she has in the Greek drama. Daughter of a king, the Iphigénie of Racine remembers her rank. She would fear to fall from that rank in saying too openly that she feared death, she respects herself too much to do anything unworthy of the blood of Agamemnon. She is less natural than her Greek prototype, but she is a beautiful example of modest heroism. Having made his public love the gentle Iphigénie, Racine is obliged to save her life, so he invents the character of Eriphile, who renders it unnecessary to introduce the supernatural so repugnant to the French taste. The Agamemnon of Racine is a contemporary of Louis XIV. His absolute power is his dogma, he believes himself to be master of his people, of his family, as a private individual of his land. The Achilles of Racine is very little like the hero of Homer. It is a different personage altogether. He is not the cold blooded butcher who would eat the heart of Hector. No, that Achilles is not the ancestor of the knightly gentlemen whom Racine introduces to us; proud of his race, full of enthusiasm, polite, respectful to his captives, and, as some critic has said, setting them at liberty, with hat in hand and a deep reverence. No, Achilles is of the golden age of chivalry and resembles more the loyal and brave Roland.

Yes, all the characters, borrowed or original, Racine has touched with his magic wand; perhaps sometimes they lose in strength yet they gain in beauty. He presents to us a drama which if not his masterpiece yet is the work of his ripe maturity, a work which will live as long as the French language will live. It is not hard to believe that the play had



a great success at its first appearance, as Boileau says to Racine, "Never did Iphigénie sacrificed in Aulis cost so many tears to the assembled Greeks as La Champmeslé in thy name drew from our eyes when this fortunate play was presented to us." Today we still find it beautiful, in an age much more prosaic, in an age when we are flooded with good and bad literature, in an age when we are almost blasé in our indifference to a new work that is not strikingly original. Today when Iphigénie is read or put upon the French stage it retains our admiration by its perfect and serene beauty and also because it seems, when studied, to be an epitome of that wonderful age, the age of Louis XIV, that artificial age, immoral, but yet an age to which we owe much, although we see under the magnificence, under the absolute sway, under the prodigality, under the oppression of the poor and the aggrandizement of the rich, the smoldering fires later to break out into the French Revolution with its awful reign of terror.



# German Instruction in the High School.

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It is my intention to discuss briefly the purpose of German instruction in the high school, and to suggest some ways in which, in my opinion, it could be made more efficient.

The teacher of modern languages has, I think, more than his share of difficulties to contend with. Not the least of these is incompetent, and therefore, unfair criticism. The pupil spends a few minutes each day in the class-room, and at the end of three or four terms, the public expects him to be able to speak German fluently.

Nobody expects the classical student to be able to speak Greek or Latin. The very idea is deemed preposterous. And yet I believe that, were it not for its lack of modern vocabulary, it would be no more difficult for the American school boy to learn to speak Latin than German.

Latin and Greek claim a place in the curriculum on higher grounds than mere commercial expediency.

Considered merely as a means of mental discipline German has a right to its place in the high school. Its well preserved inflectional system, its unequalled power of word-building, and its nicety of expression render it the equal of the classical languages as a means of linguistic training.

If the pupil needs to know Latin and Greek in order to understand the classical element in his own language, he needs to know German in order to understand the Saxon element.

If Xenophon and Cæsar are to be read as literature, then it is certainly not a rash statement, to say that German texts of at least equal literary excellence can be found.



**Modern language** instruction is not necessarily a failure, even if **conversational** fluency is never attained.

The fact is, that the acquisition of the ability to converse fluently in a **foreign** tongue, requires vastly more time than is, or can be, devoted to it in any high school. A beginning may be made, beyond **this** we cannot go. If a linguistic interest has been awakened **the** pupil will continue his German studies after he has left **school** and practice will bring with it the ability to converse fluently.

Learning to **speak** a foreign language is, after all, largely a matter of **environment** and practice. It should not be made the leading **purpose** of school instruction. The function of the public school is to educate—to make intelligent men and women—not to furnish interpreters.

Linguistic training is essential to a liberal education—and where language instruction does not yield this, it is educationally valueless. **Methods** which make everything subservient to so-called practical results are out of place in the school-room. They are of no disciplinary value and the knowledge acquired is soon lost.

What then should be the purpose of high school instruction in German?

What can we reasonably expect to accomplish?

I should say—a mastery of the elements of the grammar, and the ability to read average German with some degree of facility. This is an end to which we may reasonably hope to attain. And if we accomplish so much, we shall have given the pupil something that is infinitely more valuable than the self-satisfaction incident to the ability to carry on a limited conversation in a foreign language. We shall have opened the way to the study of another country, another people and another literature.

It is important to determine thus in advance just what is designed to be accomplished. Means should be suited to ends. The methods employed by the teacher who expects to impart



to pupils the ability to speak, read, and write a modern language in three months will not be those in use where different opinions are held as to the difficulties involved.

The writer of this paper is one of those who believe that a thorough knowledge of the grammar is essential to the adequate understanding of any language.

To this end there must be systematic and formal instruction in grammar, supplemented by thorough and persistent drill. Every reading lesson should be a review in grammar. The various inflectional forms of the verb, noun, adjective and pronoun, the most important rules of syntax, and the principles of arrangement should be dwelt upon until they are thoroughly mastered.

It is often objected that grammar lessons are dull and uninteresting—that the drill master banishes all life and spontaneity from the class room. But is this really true? It is my own experience that the drill is not half so likely to prove uninteresting to the class as it is to the teacher. Pupils are generally interested when they feel they are making progress. The sense of growing power brings with it enthusiasm.

Of course, when the object in view has been attained and further drill in that direction is unnecessary it should be discontinued. The necessity for this kind of work will decrease from term to term. The first text used should be dissected, succeeding ones may be read.

Next in importance to familiarity with the structure of the language is the acquisition of a wide and varied vocabulary. This is ordinarily the most uninteresting and slavish part of the work for the pupil. He thumbs over his dictionary, looking at a word only long enough to hunt out a translation which will satisfy his present needs, and tomorrow he looks it up again. Here the teacher can be of vast assistance to the beginner.

In the first place the average pupil does not know how to use a dictionary. He must be taught. When he learns a



noun he should learn its gender and declension—when a verb, its principal parts. But above all, he should be taught from the beginning **not** to be a slave to a dictionary. Every new word should be **looked** up, but only after the pupil has first exhausted every **other** means at his command to arrive at the meaning of the **w**ord. He should then consult the dictionary to verify his own **w**ork.

The next **point** I have in view, recalls an amusing incident in my own **experience**. A few years ago, when I first began teaching, a girl **who** had been studying German for two days, and who had **already** become hopelessly involved in difficulties, came to me **after** the recitation and wanted me to explain to her how to **change** English words into German. At first I could not **understand** what she meant, but after some questioning, it was **finally** made clear to me that she thought that German words **were** constructed from English, by regular and systematic **change**, perhaps somewhat after the manner of a thieves' jargon.

At the time it seemed very amusing, but I have often thought since that the idea was perhaps not entirely so stupid as it appeared. She had no doubt noticed the marked similarity existing between many English and German words and this had led to her rather peculiar theory.

No really thoughtful student can help noticing the many cognates in the two languages. A little training would enable him to detect many more. Why should not this be turned to account? Of course no attempt at strictly scientific procedure is possible. The science of Comparative Philology is beyond the average school-boy, and yet the consonantal changes which effected the main differences between High German and the Low German dialects including Anglo-Saxon are not so difficult but that they may be understood by most high school pupils.

When the pupil understands that the consonantal system of High German, has undergone a change, which has not



affected English and that as a result, English *d* is generally found as *t* in German cognates, English *t* as *s* or *z*, English *th* as *d* and English *p* as *f* or *pf*, he will then understand more readily the relationship existing between such words as *day* and *Tag*, *drag* and *tragen*, *that* and *das*, *tell* and *zählen*, *then* and *denn*, *this* and *dies*, *thatch* and *Dach*, *though* and *doch*, *through* and *durch*, *sheep* and *Schaf*, *sleep* and *Schlaf*, *pound* and *Pfund*.

These are not a few isolated examples. I think that it would not be an exaggeration to say that the average page of German prose contains from thirty to forty words or roots having English cognates. Of course other changes are involved than those indicated above. Many of these are so complicated that it would not be profitable for the pupil to attempt to trace them, but in many cases, the change is so simple that the mere application of the principle reveals the meaning of the word.

Aside from the aid afforded in the acquisition of vocabulary, this inter-relationship of the two languages should not be entirely ignored.

Some attention also, should be given to word-building. The pupil should learn to observe the force of the different prefixes and suffixes. Compounds should be analyzed. If the pupil has also some knowledge of Latin, it should not be necessary for him to look up such words as *Genugthuung*, *Ausstellung*, *übermenschlich*, *undurchdringlich*, *auszerordentlich*, and *abhängen*. These words should at once bring to mind our Latin derivatives,—satisfaction, exposition, superhuman, impenetrable, extraordinary and depend.

In order to use the language with any degree of pleasure, a very large vocabulary is essential and this is best acquired through reading.

It is my opinion that we do not read nearly enough. The few texts translated in the class-room are totally inadequate. Besides translation, however necessary it may be in the class-



room, is not the way to learn a foreign language. The pupil should learn very early to read German understandingly and without translation. He should try to enter into the spirit of the language—to cultivate a feeling for it. In no other way is a mastery of idiomatic German to be acquired.

Every school should have a library available for this purpose.

Pupils should read much more outside the class-room than within it. This outside reading should be interesting, varied in character, and very easy.

The texts read in the class-room may be more difficult, for more time is to be devoted to them. However, great care should be exercised in their selection. They should be interesting, genuinely German and not too difficult. In more advanced classes at least, they should have some literary merit to commend them. With second year classes I have found no text so good as Storm's Immensee. This beautiful little story with its simple language, charming descriptions, exquisite imagery, and tender pathos, never fails to enlist the interest and sympathy of every pupil. During the past term I have used successfully with a second year class, a text containing selections from Schrammen's Deutsche Heldensagen. This little book contains, among other legends, the story of the Nibelungenlied and the Gudrun, and my classes have found the prose narration of these national epics very interesting. However, aside from their intrinsic interest, the early reading of such texts is advisable as furnishing an incentive to the study of Germanic myth. Every high school pupil, whether he studies German or not, should know something of the legendary gods and heroes of his Saxon ancestors. Besides such texts have an important purpose to perform, in serving as an introduction to the future reading of mediæval literature.

I believe firmly in the reading of Classics in the last year of the course. The great majority of high school pupils do not attend college, and I can see no reason whatever, why they should on that account be deprived of the opportunity to



read at least one of the masterpieces of German literature. If a Freshman can read *Wilhelm Tell* or *Die Jungfrau von Orleans* intelligently in the first term at college why could he not have done the same in the last term of the high school?

To assert that the classics should not be read until they can be thoroughly appreciated seems to me extremely fallacious. The failure to derive profit and pleasure from the study of one of Schiller's dramas usually does not proceed so much from the pupil's deficient knowledge of German as from his inability to appreciate the beautiful and artistic in literature. Now this ability, if acquired at all, is a result of training. The way to learn to appreciate the drama is to study dramas.

If it had been inferred from the paper that I underestimate the value of the ability to speak the language I wish to correct that impression. The pupil should be encouraged in every way to speak German and after the first year, class work including explanations, definitions, descriptions, etc., should as far as possible be carried on in that language.

The desire to become proficient in the use of the spoken language is a laudable one, but such proficiency is only one of the many purposes involved in the study of German. And in the pursuit of this, we should not ignore the infinitely grander possibilities connected with a knowledge of the language. Let us remember that it has been the medium through which the thoughts of a Goethe, a Schiller, and a Lessing have been given to the world.

What Greek was to the ancient world, German is to the modern. It is the language of Philosophy—of Idealism. Representing a continuous growth of two thousand years, coëxistent with the nation's awakening from barbarism and its progress in civilization, it is the repository of some of the best product of modern thought. As a language it is unique and often in the best sense, untranslatable, breathing as it does in every line the peculiar spirit of the nation which evolved it.

Rich in idiom and in the capacity to distinguish fine shades



of meaning it is, as evidenced by the large number of really excellent German translations, adapted as no other language to the expression of foreign thought.

And withal it has remained essentially and characteristically German. In the words of one of Germany's great poets:—

Dasz Keine, welche lebt, mit Deutschland's Sprache  
 sich  
 In den zu kühnen Wettstreit wage !  
 Sie ist-damit ich's kurz mit ihrer Kraft es sage,  
 An mannigfaltiger Uranlage.  
 Zu immer neuer und doch deutscher Wendung  
 reich ;  
 Ist, was wir selbst in jenen grauen Jahren,  
 Da Tacitus uns forschte, waren :  
 Gesondert, ungemischt, und nur sich selber gleich.



# The Agitation about English.

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No one in this Association needs to be told that the subject most talked about in the educational world for the past half a dozen years has been English. The movement for more and better instruction in this subject has been fitly called a Renaissance. The very word "English" suggests why. We used to hear sometimes of Rhetoric, sometimes of Literature, sometimes of English Philology or Anglo-Saxon, but never of a term that should include them all. How great this movement has been, and is even yet, is revealed in associations and reports of committees, in catalogues and courses of study, in periodicals, special and general — wherever, in short, it can find expression.

The causes that have produced such a stir in educational circles are not far to seek. They are found in the demands the schools have had to meet, demands both from those engaged in higher education, and from the general public.

From one standpoint the demand of the colleges for more and better work in English from their preparatory schools is only part of a greater movement. Every observer of higher education has of course noticed the remarkable changes that have taken place in this last quarter of the century in courses of study. It is what President Jordan has described as the evolution of the college curriculum. These changes have gone on so rapidly that now but few colleges which care anything for their standing would be able to recognize their cast-off slough of even ten years ago. The whole theory of educational values has been revolutionized. Seven or eight years of Latin and Mathematics no longer mark out the only royal road to the degree of Bachelor of Arts. Instead, a more or



less free elective system is found everywhere and the college course has been broadened in every direction. The line of work first to be put on an equal footing with those of the old course was science. Then came modern foreign languages; then the study of the institutional life of man, both historical and present; and lastly came the study of our own literature, our own language and expression by means of it. How great the change has been may be seen in the fact that Harvard, for example, has twenty-four men engaged in teaching English, while Chicago University offers a series of some sixty courses in English.

Thoughtful minds soon saw that the broadening of the English course above must reach downward. The change in the college curriculum has been accompanied by a corresponding change in the methods of instruction. With increase of numbers and multiplication of courses, recitations have insensibly been replaced by lectures and what are called "laboratory methods." This means that the tests of a student's knowledge must be largely not spoken but written. So the teachers in all departments of college work are coming to recognize the necessity for better preparation in English for all entering students. Merely as an instrument, as a means successfully to prosecute advanced studies in any line, the student must have the power to express himself in writing with correctness, clearness and facility. More and more college men are coming to see that it is a waste of time, effort and money for the college to have to do the work the preparatory school should have done.

Certainly the English work in the average secondary schools a few years ago fully justified the severe strictures of the colleges. Most of us can remember with painful distinctness when it was considered almost an innovation to read the masterpieces of English literature. If anything was done, it was study about literature, not the study of literature. Then some text-book in rhetoric, more or less bad, was studied for



perhaps one whole term. But the pupils never had the chance to see how the principles of the text had been worked out from the writings of the great literary masters. Rhetoric to him was not something to be used every day as a guide to correct composition. It was merely a reference book for criticism to be applied only to the one or two formal essays written by some other member of the class. Sometimes even there was absolutely no written work till a few weeks before graduation when the going-to-be graduate had to write up, from the "Royal Path of Life" or elsewhere, such noble themes as "Drifting," "Silent Influences," or that classic, "Over the Alps Lies Italy."

Besides the official and professional demands of the colleges and the associations, however, the public schools have to a certain extent become sensible of demands from another source to which those engaged in higher education, either through ignorance or prejudice, have given little credit. The great necessity for better work in English has been felt also by the mass of the people, and the professional forces should give thanks to this strong but unorganized popular feeling as an effective ally.

Work in English appeals to the people first, because, to use a popular word, the subject is intensely "practical." From time to time we hear the charge made and too often proved, that our public schools fail to prepare for active life. It is this which lends force to the quackeries of the private "business colleges" and "normal universities." Even if it be granted that the average high school graduate leaves school with a fair equipment of knowledge and some power gained in its pursuit, he still has nothing in stock which is in immediate demand by the busy people of the life he is just entering. The banker can get along without his solutions of algebraic equations. The merchant does not care for his polite acquaintance with Virgil. The electrician says his knowledge of physics must all be overhauled from a practical standpoint.



But all men in all businesses do require two things of him, first, that he shall think, and secondly, that he shall be able to express thought clearly and effectively. So the world's workers have begun to recognize that English is the most important tool of daily life, and they insist that at least an adequate mastery of this tool the public schools ought to give.

There is still another side of school work in English in which society at large is vitally interested, and that is literature. The world, even the common everyday practical world, has long recognized that the highest expression of any people's culture is found in its literature, and it is this refining, uplifting force that the mass of the people would like to see making the lives of their children more worth living. That the people themselves desire literary culture is shown by the attendance at night schools, by the great associations for home study, by the hosts of literary clubs. It is not only that literature by its power may uplift and ennoble the character and by its beauty may afford the purest pleasure the world can give. But men see also that the ability to use the mother tongue with purity and ease and an intimate acquaintance with the makers of its literature are evidences of the culture which separates the boor from the gentleman. It is no wonder then, that the people demand that the schools shall give to their children those beneficent qualities, which Matthew Arnold, the great apostle of culture, has so well named "sweetness and light."

It seems probable, too, that one cause underlying both the professional and the popular demands for better work in English is an awakened national consciousness, a growing race patriotism. This national and racial feeling is especially conspicuous, for example, in the literature of the day and our attitude toward it. The vogue of Kipling is without doubt partly due to the fact that he gives striking expression in literature to racial ideals just now so prominent in national and even in international politics, ideals represented in



public life by such men as Chamberlain and Roosevelt. To-day the new novels most read, "the greatest sellers of the year," are not by such men as Howells and James. "Hugh Wynne" is a fit representative of the predominant American fiction, of the large class of stories dealing in a half romantic, half realistic but wholly patriotic spirit with the various phases of our national development and national achievement.

But not only in contemporary literature does our new national consciousness find expression. Educators and publicists compare our English work much to our disadvantage, with the work of the Germans in German and of the French in French. Then wise and patriotic men are beginning to see and to say that one essential safeguard for our national institutions is a full comprehension by all the heterogeneous elements of our national life of the language in which those institutions are embodied, of the language in which the sound mass of our people have always thought and felt. It is in this language and its literature that our national and racial experience has found its supreme expression. It is here we must come to read from the past wise lessons for the present, to get inspiration and ideals for the future.

To most of us all this, no doubt, is the merest commonplace. We certainly know there has been a great turmoil about something called English. And we are all ready to acknowledge the importance of training in expression, of an appreciation for literature. But what of the results of all this agitation?

The movement for better English has certainly affected all grades of schools, though there may be diverse views as to the value of the changes brought about. Colleges and universities throughout the country have increased their work in English. A certain minimum of this work is compulsory for all undergraduates. Entering students are compelled to reach a certain standard in English, a standard which, owing to the successful efforts of associations and conferences, has now, in the



majority of the better institutions, attained a so-called uniformity. This uniform standard has helped to bring about more and better English work in many of the poorer secondary schools, while the best high schools now make English compulsory for the entire course. The secondary schools in their turn have begun to look to the schools below them for better preparatory work. But the lower grades had begun to meet the demand even before it was formulated, and their language work and reading of real literature is already beginning to make itself felt in the schools above.

Such are the notable changes that are seen in the schools. The effect upon students is not yet so conspicuous, though in one respect the increased work in English is already beginning to tell. As compared with their predecessors of a few years ago, the students of today can and do express themselves more correctly, more clearly and more effectively. But so far the extravagant predictions made by a few of the enthusiasts about a better literature to result from more efficient English teaching have not been justified. No recent college class in composition has turned out a transcendent literary genius. Its history shows that the creator of literature may be a Shakspeare or a Ben Jonson, "The Lady of Christs" or the tinker of Bedford, the Quaker farm boy or the polished professor in Harvard. The study of a great literature may inspire, but it discourages emulation. Practice in composition gives technique but not of itself inspiration. It is too soon as yet to see what a combination of both inspiration and skill may do for our literature.

Moreover, in spite of all this agitation and some apparently satisfactory results, there is not a unanimity of opinion either on what should be done or on how to do it. Those engaged in teaching the time honored courses of the classics and mathematics do not need to worry about what results they shall strive to attain or what their courses and methods shall be to reach those results. Time has settled all that. The scientists,



too, are beginning to know pretty definitely just what they want. But how many of us here today, even of those especially interested in English, have reached a definite conclusion as to what that word "English" ought ideally to cover? Few of us, I am afraid, have a clearly defined ideal of English work even for our own particular school, and what is true for us is true generally. The case in practically all its aspects is still open and a very great work yet remains to be done.

Let me say, in passing, however, that some of the reformers, who think they see signs in the changes already brought about that the English millenium is near at hand, have themselves helped to check the movement the success of which they so ardently desire. These enthusiasts have let their zeal run away with their discretion. Part of this, I fear, is the zeal of the new convert, or worse, the sham enthusiasm of those who have taken up the crusade as "the latest thing," the newest fad in education. The performances of such persons are calculated to breed only a cynical disgust in sensible people. Then, too, a good many men engaged in other lines of educational work think, if they do not say, that English is claiming attention at the expense of other studies. They feel themselves and their work crowded out in the programmes of the associations, in the catalogues of their schools and colleges and in the public regard generally. Reformers too often do not think of the toes they tread upon. It may well be if the missionary zeal of those who love English should work with a little more moderation, its objects would be reached all the sooner.

That the original case has not been settled any one can see who cares to note the present condition in educational theory and practice. The colleges and universities, in the first place, are far from being united in their conception of what ought to constitute their work in English. Generally all the more progressive institutions recognize their duty to give and to enforce in connection with some rhetorical theory a pretty



thorough drill in composition. But there is a wide difference of opinion with regard to literature and language — a difference as to place of emphasis, methods of teaching, and ultimate results.

A glance at the English courses of representative colleges and universities will show that the increase has been determined largely by the ideas that have obtained in other departments. The old ideal of education was discipline and for this the old curriculum stood. Later the scientists claimed and obtained a place because they showed that their work not only was equal in disciplinary power to the older courses but had the additional merit of utility — it was knowledge of “most worth.” When those interested in English began to fight for a larger space in the curriculum, many of them felt compelled to claim for it an educational value like and equal to that of the older subjects. These men have proceeded to make good their claim by using with English the linguistic methods in vogue in other language departments. The ideal of the English departments where these methods prevail is scholarship. They care more for learning than for “sweetness and light.” The head of the largest English department in the country is at the same time the distinguished editor of Latin texts. That same department offers to undergraduates but one course in Shakspeare, and that course, given by the head of the department, is not a study of Shakspeare, the dramatist and poet, but a study of the Elizabethan language. Such methods are appropriate, of course, to a study of the English language and it is on this side of English work that many departments place most stress.

The influence of science, so predominant in our time, had to affect the work in English, not only on the linguistic side, but also on the literary. The introduction of historical and comparative methods has been of great value in the investigation of sources and causes. The scientific, “higher” criticism, as applied to Shakspeare, for example, has been a vigor-



ous corrective of traditional errors. But the tendency of science is to value a fact *as* a fact and the same tendency is carried over when its methods are applied to literature. In nearly all advanced courses we change the literature of power to the literature of knowledge. Original investigation in literature now means too often an indefinite accumulation of facts and our English "grinds" have developed into Grad-grinds. They go to the bottom of some subject only by counting and tabulation. Counting, tabulation and percentages give them their Masters' and Doctors' degrees and they count themselves into Chairs of English. One result of such processes is that two classes of students, though they may receive "magna cum laude" with their degrees, must in reality fail. Numbers of students attracted by the scientific methods have no real sense for literature, while others with more or less literary appreciation lack the scientific cast of mind entirely, and a misfit education is the result. Persons with such training are turned out annually by the graduate departments to become themselves instructors in English.

It has been a tradition handed down from the English universities and expressed in set terms by a great English historian that literature is not a teachable subject — that the word "study" is improperly used in connection with it and finally that it cannot be examined upon. But many American Departments of English have proved, to their own satisfaction at least, that it can be made a study, subject at the end of every semester to a three hours' examination. As the discussion above shows, they have made literature a thorough going information subject. Linguistic forms and the facts of the language, literary forms, sources, causes and developments engage their attention. Literature to them is a subject addressing the intellect almost exclusively.

But other men and other English departments reject this view with the greatest vigor. These believe that appreciation is the chief thing to be gained in literary study, that the



the feelings, the taste and the will can all be educated through the proper study of literature. They do not believe in giving much attention to linguistics, calling the men who do, by the opprobrious title of "philologists." One extremist of this aesthetic, appreciative school, himself the head of a large English department, advocates in some two hundred pages, reading aloud by the professor as the best possible class exercise in literature. But others not so extreme in their views still believe that linguistic and scientific methods in literary study, if used alone, must necessarily fail to give that which is worth most.

When doctors disagree what shall common folk do? College men are the natural and proper leaders of educational thought, but we see in this case how much they differ among themselves. Neither are they united in their views of the relation of the secondary schools to the colleges. The supposedly greatest results of the English agitation are found in the uniform college entrance requirements. But, after all, there is not a real uniformity. Many colleges have not adopted the requirements at all. Of the fifteen colleges represented in this Association not more than six have fully adopted them. Moreover, where they are adopted the examinations set upon them, as the bulletin of the New York Regents proved, are very far from uniform, some laying stress on a knowledge of words and forms, others on literary history and others on appreciation. The requirements, too, are often placed in catalogues without a word of explanation or direction to the schools. Yet I am glad to state that the Joint Committee has in its last report partly forestalled so much of this criticism as applies to that committee. A significant fact, however, is that the committee is made up largely of eastern college men with two representatives of the private preparatory academies of the East and but one of the public high schools. The *Reports* then are all likely to be influenced by the eastern system of entrance examinations to the detriment of western



high schools whose students are admitted to college on certificate. The fixed list is very convenient for the eastern examiner, but it is so objectionable to the secondary schools of the West that without some change in the immediate future there is likely to be a general rebellion. The better high schools do more than the required work and it is manifestly unfair not to give students college credit for this additional work. Certainly it seems, great as was the rejoicing at the promulgation of a formal creed, that the solution of the much vexed problem of Entrance Requirements in English is not yet completed.

Then again, we who are or have been high school teachers know that college men are too prone to forget that the vast body of secondary schools do not exist primarily to prepare students for college. that for nine-tenths of its students the high school is the only institution of higher education. In theory they will admit that what best prepares the student for life, so far as the high school can go, also best prepares him for college. But in practice they are rather inclined to act as if the world was theirs and the fulness thereof. There is a tendency among the majority of them to put undue stress in secondary work on composition. Some go so far as to say that the required work in literature should simply be the basis for securing results in composition. Composition is more immediately useful and skill in it is something the examiner can measure. The result is that the books laid down are read, but what reading! The only purpose is to know certain facts so that the student may have material for the examination composition. And that is the study of literature! Surely with the authority their position gives them, college men could immensely increase the value of literature to that vast body of secondary students who never go to college.

In this hasty discussion of the weaknesses in English work as we find it at present I have no more than touched on many important points, but I have said enough, perhaps, to show how much remains to be done. To insist upon this is the only



excuse for this paper. That there have been adequate causes for all the pother I hope all believe, but that the results so far are inadequate I trust nobody can doubt. The movement has only begun to accomplish what it ought. In many cases, certainly, grave mistakes will have to be undone. What we need in all grades and in all lines of English work is to fix certain foundation principles on which all our work may rest and by which it may all be tested. We must determine the purpose of the English courses and their relation to other courses by the purpose of all education. Then we must use that purpose as our guide to fix the relative value of the different departments of English work. We must settle whether their relative importance varies for different grades of schools. We must know what each of these departments is in itself and what its special purpose is in the curriculum. When we have settled what results should be obtained we must use methods that will bring about such results. In short, we must develop a broad, rational theory of English work, we must determine upon guiding principles which will assure us continual progress in practice.

Finally, in spite of all the criticisms that can be offered on the movement for better English, it has already done a great work for our schools and [through them it will reach the people. When the colleges have filled the secondary schools with teachers who know what good writing is and how it should be taught, who feel and can make others feel the inestimable value of literature; when the secondary schools have filled the grades with teachers of corresponding culture and efficiency—then and then only can we make final judgment on the value of the agitation about English. But the result we cannot doubt. The mother tongue will be elevated among us to the dignity which the classic tongues once held among the learned men of the past. Its use as a noble instrument of expression will be valued as it ought and its literature will become for all an enduring life force, “a joy forever.”



**OFFICERS**  
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**Association for 1898-1899.**

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**TENTH MEETING**  
**HELD AT**  
**Ohio State University, Columbus**  
**December 1 and 2, 1899.**

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UNIVERSITY HALL, December 1, 2 P. M.

The meeting was called to order by President Werthner, who introduced President Thompson, Ohio State University.

President Thompson delivered an address of welcome.

This was followed by President Werthner's address: "The Modern Language Teacher's Task in the High School."

Miss Sarah T. Barrows, North High School, Columbus, then read a paper upon, "Das Hildebrandslied."

This was followed by Professor Edgar E. Brandon's (Miami University) paper, "The Allegorical Structure of the Roman de la Rose in English Literature."

Miss Clara Orton (Central High School, Columbus) read a paper on "Wagner's Music Dramas."

The last paper of the session was upon "The Use of Phonetics," by Charles W. Mesloh, Ohio State University.

The President appointed a Nominating Committee, consisting of Professors Denney, Broemel and Miss Orton, and an Auditing Committee, consisting of Professors Hochdoerfer and Paschall.

Adjourned.

At the second session a paper was read by Mr. Gustav F. Broemel, (Springfield High School) "From the Diary of a High School Teacher of German."

The next paper, by Miss M. C. Duby, was read in French, "Le Français n'est pas encore une langue morte."



The next paper was read in German by Miss Marie Duerst (Steele High School, Dayton). Subject: "Schiller's Wilhelm Tell."

This was followed by Professor Willis A. Chamberlain's (Denison University) paper, "Schiller's Development as a Dramatist."

A short business session was then held.

The Nominating Committee reported the following officers for the ensuing year:

President, Edgar E. Brandon, Miami University.

First Vice President, Julius Fuchs, Walnut Hills High School, Cincinnati.

Second Vice President, Marie Duerst, Steele High School, Dayton.

Secretary, Ernst A. Eggers, Ohio State University.

Treasurer, Willis A. Chamberlain, Denison University.

The report was adopted and the Secretary cast the ballot.

The Auditing Committee reported the accounts of the Treasurer as correct.

Professor Brandon moved that the next Annual Meeting be held at Columbus. Adopted.

Professor Bowen moved that the time allotted to papers do not exceed twenty-five minutes. This was unanimously adopted and the hope expressed that the discussions of papers which had been done away with almost entirely at this meeting would in the future occupy fully as much time as the papers themselves.

Professor Werthner moved a vote of thanks to President Thompson for his cordial words of welcome.

Professor Bowen moved, that in the future meetings begin at 10 A. M. on the Friday after Thanksgiving, so as to give three sessions. Adopted.

The regular program was then resumed and Professor George H. McKnight, Ohio State University, read a paper upon "The Middle English Legend of the Assumption."

The meeting then adjourned.

ERNST A. EGGERS,

Secretary.



# Address of Welcome.

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WILLIAM OXLEY THOMPSON, PRESIDENT OHIO STATE UNIVERSITY.

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*Mr. President, and Members of the Modern Language Association:*

It is my very pleasant privilege today to welcome you to the campus and buildings of the Ohio State University. This much, I am sure, any reputable college would be glad to do. In this particular, therefore, I am here to extend to you the same welcome that would be accorded you at other places.

But more than this I may say. As representing the Faculty of the University I desire to add that we are glad to welcome you not only for what you are—a body of educators—but because we are interested in the work in which you are engaged. This University has committed itself very cordially to the educational value of the modern languages in a college curriculum. We look to you for a justification of this attitude.

As you very well know the discussions for the last ten years have given an increasing place in the college curriculum to the modern languages. This has not been without very serious debate. The classical languages have, from the beginning, held a large and dominating influence in education. They have not done this by chance or negligence. These languages have been, in the main, well taught. The educational results have been such as to command the respect and confidence of educators. The demand for such teaching has been so steady that persons proposing to teach could safely prepare themselves for the work. As a result this portion of the curriculum has commanded the highest quality of teachers and the results have been such as to bring to their defense some of the best talent of our times. Under these conditions



the place of the Latin and Greek languages in education was comparatively secure.

With the advent of the modern world the conditions seemed to warrant a wider view and the claims of the modern languages were urged. Hitherto a knowledge of German or French was looked upon as an accomplishment fitting people for an easy place in polite society or for comfortable travel abroad.

In the newer education, however, it is strenuously urged that these languages are not to be studied simply as passports or for commercial purposes to enable a person through the medium of scientific literature to keep abreast with the thought of the world—but that they are to be studied for their educational value. It is urged that as a means to an end they may be made as efficient as the time honored classical tongues. In connection with these there has grown up an increased interest in the study of English in American Colleges based on the belief that a masterful knowledge gained through diligent study of our own language and literature will produce the genuine culture of mind and heart at which all education should aim. This expresses the hope and belief of very many educators not engaged in teaching the modern languages.

But I may not say here that the proposition has been either certainly demonstrated or generally accepted. There is still discussion and, in the minds of many intelligent people, a doubt as to the equal educational value of Modern Languages when compared with the Classical.

The question cannot be settled by a roll call. It is not a question of majorities or minorities but a question of fact to be determined by a careful and scientific investigation of results. To this problem I am aware that the Modern Language Association of Ohio is fully awake. I am the more glad to welcome you to this place today because I am assured that you are interested not merely in teaching modern languages, but in such teaching as shall by its excellence establish the right and place of modern languages in all true education.



I congratulate you upon the widening field for your work. I am glad to know that there is an increasing number of schools where your work is in demand. This opportunity you must meet with a master hand or, meantime, education will fail of the best results. These and the questions of your profession will engage your attention. I must not intrude upon your time, let me therefore assure you of a most cordial welcome to the halls of this University and express our desire that your sessions may be as profitable to you as they shall be pleasant to us.



# The Modern Language Teacher's Task in the High School.

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WILLIAM WERTHNER, STEELE HIGH SCHOOL, DAYTON.

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The Modern Language teacher's task in the public High School is a peculiar one; it has to deal with a variety of motives on the part of the pupil, it has to satisfy the demands of the parents and the general public, and it must shape itself to the requirements of the College and the Normal School.

Let me give some phases of this problem, as it exists in the Dayton High School. Here all students must pursue some language study, besides English, for the entire course of four years (except in the Commercial Department where but three years of a modern language are required). The first year the choice lies between Latin and German; in the third year those who have had two years of Latin may substitute French for it, or in connection with their Latin, those preparing for College may take German, French or Greek as a second language for the remaining two years. There are to-day 1030 students in the Steele High School; 340, or 33 per cent., study German; 160, or 13 per cent., take French; thus, almost one-half are studying a modern language, and it goes without saying that the motives, with which these 500 pupils take up the study, are varied and interesting, and the question arises: How much are we to modify our course to meet these motives?

Shall we teach for mental discipline, or shall we teach for so-called "practical" results; shall we make grammar and reading, or conversation the main end, and shall we take the pupil's intent into consideration at all?

To get at a tangible basis for this latter question, I asked for the pupils' *why*; and therefore, without discussion of the



subject, and without previous notice to pupil or teacher, I directed each pupil to write out briefly and frankly why he was studying German or French. Some, of course, wrote what they thought they ought to write, but most told an interesting story—altogether. the answers show how complicated and difficult a task the High School teacher has if he wishes to satisfy the expectations of his pupils and yet do his work from an educational, i. e., disciplinary, standpoint. Here then is a crude classification of the motives with which our more than 300 boys and girls are taking German (this includes, of course, beginners and advanced students).

Eighty (most of them boys), expect help from their German “to obtain some business situation”—and in Dayton this is a very “practical” matter for we have some 20,000 German inhabitants.

Fifty-eight hope to find it “useful in after-life”—a rather indefinite purpose, in part doubtless also looking to business.

Forty-five preferred it to Latin; as one or the other language had to be taken, here was a choice between two evils, as it were, some frankly saying they thought German easier than Latin, and therefore they chose it.

Twenty-one, “because of German parentage.”

Sixteen, “because their parents wished it.”

(These last two groups may be classed together.)

Most of these pupils speak the language at home; some in a wretched dialectic or ungrammatical way; others speak it well, and wish to learn more of German literature and history.

Twenty, “to prepare for college”—these have a definite purpose, and as they are of the Junior Class, when college preparatory studies are taken up, they form a delightful section to teach, since they already are familiar with the grammatical structure of an inflected language, Latin, and in two years more, expect to meet the college requirement; if we can keep these together, the task is easy; when, however, the number is too small to make a class, and we must put them into other classes, we are in difficulty.



Twelve take German "for mental discipline." This is probably an echo of what the teacher had at some time said.

Ten, because they "like it." A very indefinite motive. These probably began the subject unwillingly, and may now have been converted,—they mention no other reason.

Ten, "for its literature" and "to know the German people"—a general culture motive; an afterthought, I judge, of the advanced students who are beginning to appreciate one of the good things of the study.

Nine, "to help in musical studies"; these nine with five, "to use it in traveling in Germany," look forward quite a distance to the time when Germany shall yield up to them some of its secrets, and give them help as no other land can.

Six desire "to know some other language than their own"—an excellent motive of general culture.

Eight, "to understand English the better," also probably an afterthought, or an echo of the teacher's talk.

Five expect "to teach German"—these are probably of German parentage, hoping to take a position as German teacher in the grade schools. This is a difficult motive to meet; for, as no German is taught in our city Normal School, all that these young women will get to prepare them to teach German in our grade schools, is what we can give them in the High School, which certainly is not by any means enough—and this helps account for the unsatisfactory condition of German language-teaching in the lower schools.

Eighteen gave no clear reason for taking German; and I suspect to these eighteen may be added an equal number from the other sets, making a score or two who are in the dark as to the use of studying German in the High School.

Here are the answers of one hundred students of French:

Thirty-two "take it in preference to Latin" which they have studied two years. (I fear this contains a lot of "snap-hunters" who have found Latin hard or dry, and want something easier, or at least more alive and attractive).



Twenty-six take it "to prepare for college." (This, like the college preparatory class in German, is one of our best sets of students; they continue their study of Latin and take this as a second language to satisfy College Entrance Requirements.)

Twenty-two, "for general culture or mental training." To these are to be added

Eight, who "desire to know a foreign language." As these are Juniors, we can believe that they speak their own mind as to what the study may give them.

Thirteen took French because they "liked it," or thought they would, a rather indefinite or veiled answer.

Eleven "to use when abroad"—the Paris exposition is in the air.

Five, expect it to help them "understand English better."

Ten have no definite idea whatever, but took it because it was in the course.

The problem thus resolves itself into one of two phases—the motives of the pupils and how to meet them—i. e., the pupil's *why* and the teacher's *how*.

I am afraid this discussion ought strictly not to come before the Association but rather before a High School teachers' meeting—and yet, it may interest the college man who is to get our graduates, and the student of modern languages as well, as it illustrates what material we High School people have to work on, and also the attitude of Americans toward the study of foreign languages.

Some of these motives we must combat; others we may encourage, if we ourselves have the equipment, and if we know what it is we want to do in teaching these boys and girls.

The general idea among the students seems to be that the prime, the immediate object, is to get the language *conversationally*, to be of any use in business, or travel or further study—comparatively few seem to appreciate that there is any gain beyond that of the ability to speak the language, and I



sometimes wonder if the teacher himself appreciates that there is.

There are several phases of this problem which I believe we have solved; there are every year a score or more of Freshmen coming with a speaking knowledge of German; they wish to continue the study. Under the old cast-iron High School course, that famous procrustean bed of students (to which the short ones were fitted by stretching, and the long ones, by having their legs cut off), we could do but two things:

We had either to put these pupils into classes with those beginning the grammatical study of the language, and thus make their task a mere play, without educational discipline, or we had to place them in advanced sections that were reading the classics, and vary the texts read from year to year.

Neither way was satisfactory; as however our German teacher was not a German speaking teacher, nothing better could be done. When, however, under more liberal and enlightened Boards, additional and more thoroughly equipped teachers were appointed, we were able to offer these German speaking pupils, classes in which German History and Literature were taught in the vernacular, and thus we gave them the training a High School should give in language study, as well as the culture such advanced courses offered.

Some of the other phases are more difficult to attack; specially the motives of pupils that are not legitimate. We must try to convince our pupils that some of their motives are wrong or based on wrong notions; for the "snap-hunters" the lessons are made longer and more exacting; we show them that the task is a huge one at best, requiring as careful, as exact, as great a mental effort to accomplish, as to study Latin or Algebra. This demands more thoroughly equipped and trained teachers than we formerly had; fortunately we have obtained several such well fitted, enthusiastic, tireless workers, and we are beginning to see land on our long voyage across the dark sea of Modern Language teaching in our High School.



I fear that we teachers sometimes attempt the impossible; that our own motives need correction; particularly when we hope and labor to teach the language for conversation. We can succeed in teaching it for reading, so that a scientific book in German, or current as well as classical German literature will no longer be in the category of "sealed books" to our students; we can meet the College requirements; but I have yet to meet the High School graduate who in the four years he pursued the study of German, mastered it sufficiently to converse with me in that language.

I have refrained from speaking of the method of teaching these languages; the National Educational Association, through its committee on College Entrance Requirements, has taken a long stride forward toward ideal results by issuing the report of the Committee of Twelve of the Modern Language Association of America, last July.

This report is remarkably full of suggestion, of food for thought, of help for us who are struggling with this task. A study of it will result in a more systematic attack upon the problem; it will help every teacher concerned, and eventually make it possible to successfully teach the modern languages in our American High Schools.

My purpose is rather to call attention to the problem as affected by the pupils' motives, for these constitute a great element in it.

An important factor for its solution in a large school, is the organization of all the modern language teachers into an efficient, harmonious whole. There must be a competent head to direct the department, to lay out a well planned scheme which each assistant labors to carry out so that there may be no hitch or break as the class passes from the beginning to the final stage; there must be frequent meetings to consult about details, to bring about a harmonious and frictionless working of the complicated machine. Of late, under this system, we have reaped very successful results.



A second great factor is the School Library; this should contain works of reference (both in German and English) on the language, the geography, the customs, the history, the art of Germany; there must be wall-maps and pictures in each room; especially should there be abundant supplementary reading books, both for home use, and for class sight-reading. These last (of which we have several sets of thirty to supply each member of the class with a copy) we have found exceedingly valuable.

It is after all not so very difficult a part of our task to get this equipment, if the teachers concerned will concertedly, persistently and politely lay the matter before their Boards; a little each year counts; the equipment is permanent, and half a dozen years' labor in this direction will work wonders.

Another factor, is the formation of foreign language societies among the students, for reading or discussing books independently of class work. This, of course, may be done only in Senior grades, but it is showing good results where we have tried it.

Yet, after all, and lastly, the greatest factor in the solution of this problem is the teacher himself.

The days of the automaton teacher are over; at least, in High Schools; the real teacher does his work "mit Verstand," "mit Bewusstsein"; he not only knows his subject matter and how to teach it, he knows how to interest unwilling pupils; he knows what to do from an educational standpoint, he studies the motives of his pupils, he aims to satisfy those which are legitimate, and tries to change those that are not; he fits his work to his environment and shapes it to an intelligently and clearly foreseen end.

Competency means not alone to speak the language, but training in pedagogy and the possession of a sympathetic heart.

The teacher of today is not working against the pupil, he is working for and with him; he no longer erects a fence



between himself and his pupil ; he converts him, where he finds the unwilling one, not as Charlemagne did the Saxons by driving them through the river at the spear's point, but by leading him into the fields of study, making them attractive, or showing him that they are so if rightly entered ; he is himself a living example of growth and culture ; culture is contagious ; he is a tireless and enthusiastic worker ; his hours are not the five hours of school, anymore than the physician's only hours of work are his office hours.

He lives for and in his profession ; and with an equipment such as he will be able to obtain from a fair-minded Board ; with proper methods such as he will be able to work out ; with pupils whom he will win over to give him their confidence, and with an untiring zeal and love for his life work, he will become what the High School has heretofore so generally lacked—the professional teacher ; he will be what the College Professor is to the College, the great factor for success ; he will solve the problem of the High School teacher's task to his own credit and to the supporting public's satisfaction.



# Das Hildebrandslied.

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MISS SARAH BARROWS, NORTH HIGH SCHOOL, COLUMBUS.

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The manuscript of the Hildebrandslied, the oldest German poem now in existence, is preserved at Kassel. It has evidently seen rough usage, for it is in a very torn and worn condition. It was found in 1729 in the Abbey of Fulda, and is thought to be the work of two monks, who used the first and last pages of a book containing theological treatises, filling up the vacant spaces and stopping before they had finished the poem, for lack of space. That it is the work of two men is shown by variations in the language in different parts, though one man wrote all but eight lines; blunders in the spelling indicate clearly that the transcribers had copied it from an older manuscript, which must also have been written in another dialect from their own; and from omissions occurring here and there, it has been inferred that the monk who wrote the original text had written it from memory. It is thought to be a Low German copy of a High German song.

The men who deciphered the manuscript had thus several difficulties to contend with: the blurred and half erased words, the unfinished lines, the confusion of dialects, and finally the incompleteness of the work. However, notwithstanding these difficulties, the meaning of the poem has been quite accurately deciphered, and there is enough of the fragment to enable us to understand the story and appreciate the rugged beauty of the language.

The story is briefly told; yet these few words give us a vivid picture of the valiant old warrior, Hildebrand, renowned in many battles, grim and relentless, loving dearly the son whom he has not seen since his childhood, yet loving his



honor more; and though he cries out against the fate which forces him to protect his honor at the expense of his son's life, he yet has a feeling of satisfaction that his son has grown up a brave and fearless young hero. One can hardly find in poetry a passage more forcible or more pathetic than the lament of the father when he realizes that he will be forced into a combat against his own son:

"Weh nun, waltender Gott, Wehschicksal geschieht  
Ich wallte der Sommer und Winter sechzig,  
Wo man mich hinstellte in das Volk der Schuetzen,  
Ohne dass man mir vor einer Stadt den Tod bereitete:  
Nun soll mich das eigene Kind mit dem Schwerte hauen,  
Zerschmettern mit seiner Waffe, oder ich ihm zum Tode werden."

I think one's sympathies are all with the father, though Hildebrand is probably what his father was at his age—proud, self-confident, eager to try his strength and skill against the stranger, and rejecting with scorn the gift, which he looks upon with suspicion. The end of the poem can only be conjectured, but it is generally thought that it should end with the death of the son. This view is supported by a passage in the Asmundar Kappabanasaga in which Hildebrand, while dying, says: "At my head stands the broken shield; on it can be counted the eighty men whom I have slain. At the head stands my own son, my heir; not willingly did I deprive him of life." On the other hand in a passage in a later book, we read of the old Hildebrand who was slain before Bern; while the later versions of the Hildebrandslied end with a joyful recognition of father and son and a happy return home to the mother.

The fragment was at first supposed to be a prose narrative, and it was not until 1812 that Grimm pointed out its metrical nature and called attention to the alliteration. Aside from its value as poetry, it has historical value, from its antiquity and its connection with the Dietrichssage, of which it forms a part. Its age is uncertain. The manuscript was written about the



eighth century, but the song probably originated some two hundred years before. From its reference to the Irmingott, it certainly belongs to the time of paganism. It is important, too, from a mythological standpoint.

The story of a conflict between father and son, unknown to each other, has always been a very popular one among all nations. We find visions of it in the folk-lore of the Greeks, Irish, Gaelic, English, Norwegians, Russians and Persians. A few of those most similar to the Hildebrandslied will be recounted below.

One of the favorite Irish heroic songs is that of Conlaech and Cuchulaim. Cuchulaim left home to follow the standard of his king, and directed that when his son Conlaech should reach manhood, he should be sent to Erin to seek him, bringing with him a token which was left for him with the mother. He was to give way to no one, refuse no challenge and tell no one his name. Accordingly, when Conlaech reaches manhood, he starts off in search of his father, and in time is met by Cuchulaim's men, a hundred of whom he slays, among them the brother of the king. The king then sends his bravest champion, Cuchulaim, to avenge his brother's death. When Cuchulaim sees the youth, moved by presentiment, he asks his name, but Conlaech, on leaving home, had sworn never to reveal it. Cuchulaim answers that if he will not reveal his name he must fight, but warns him of the danger and begs him not to force him to fight. Conlaech still refuses to tell his name, and the combat begins. After fighting long and furiously, Conlaech falls, mortally wounded. Then Cuchulaim learns that it is his own son whom he has slain, and with bitter grief laments his misfortune.

Among the poems of Ossian is the story of Carthon. Clessamor, shortly after his marriage with Mona, the daughter of a Breton nobleman, in consequence of a quarrel with one of his wife's countrymen, had been forced to leave her and flee for his life, and had never returned. He took refuge in



the land of Fingal and became renowned as a warrior. His wife, Mona, had died in giving birth to a son, Carthon, who, upon reaching man's estate, resolved to avenge the destruction of his native city by Fingal's father. He was met by Fingal's army, of which Clessamor was champion, and a duel took place between the father and son, neither of them knowing who the other was. Carthon, however, endeavored to induce Clessamor to tell his name, having an instinctive feeling that he was his long looked for father. Clessamor refused to reveal his name, and a fierce struggle took place, in which Clessamor was finally victorious and Carthon was fatally wounded. As Carthon lay dying, he spoke of his father, and his mother Mona, and Clessamor, to his anguish, learned that he had slain his own son.

The story which bears the most striking resemblance to the Hildebrandslied is the Persian story of Sohrab and Rustum in Firdusi's book of heroic legends. This has been beautifully translated into English by Matthew Arnold, and into German by Rückert.

Rustum, the great Persian champion, married the daughter of the king of Semenjam, an enemy of Persia. Soon after the marriage, however, he was forced to leave her to take part in one of the Persian wars. When a son was born to Tehmeneh, she sent word to Rustum that the child was a daughter, as she feared that if the father knew he had a son he would send for him. When Sohrab became a young man, he was very anxious to meet his father and resolved to go in search of him. He entered the army of Afrasiab, and soon gained great renown. He led the army to Persia, hoping thus to hear of his father. There he met the Persian army led by Rustum. When the two armies came together, the two heroes agreed to settle the affair by single combat. At first, Rustum, moved perhaps by presentiment and also by pity for the youth of his opponent, tried to persuade the young man to withdraw from the combat. Sohrab asked if he were not Rustum, the



champion, but as Rustum denied that that was his name, the young hero insisted upon proceeding with the battle.

The battle lasted three days. At the end of the first day, the result of the battle was undecisive; but the champions had fought bravely and well. The next morning Sohrab pleaded with his father to make peace with him, and not to finish the combat; for he felt that his opponent was his father Rustum. This time Rustum refused the offer of peace, and again they began the battle. The second time Sohrab succeeded in throwing Rustum, but just as he was about to deprive his opponent of life, Rustum reminded him of the chivalrous custom of not taking his opponent's life until he had been thrice overcome; and thus he saved his life.

The next day Rustum was victorious and gave the young champion a mortal wound. As Sohrab lay dying, he cried out that his father Rustum would avenge his death. Rustum asked for proof of his descent, and Sohrab showed him a seal which his mother had placed upon his arm; and Rustum now realized with most bitter self-reproaches that it was his own son whom he had slain.

The similarity of these poems is certainly striking. All have in common a long separation of father and son; the father being kept away from home by service for his king, whose most trusted counsellor and most valiant warrior he is; then follows an unexpected meeting between the two, each at the head of a hostile army; an attempt at reconciliation on the part of one, haughtily refused by the other; and finally the death of the son, and the dismay of the father who learns too late his opponent's name. In the case of the Hildebrandslied, to be sure, the father knows with whom he is to fight before the combat begins, but is powerless to prevent the fight; and we find that generally one of the opponents has a premonition as to the identity of the other, which makes him enter upon the combat reluctantly.

How can we account for these very similar tales in the folklore, of widely separated nations? In the case of neighboring



countries, we may perhaps assume that one of the nations has furnished the original song, which was copied by the others. That explanation, however, will not account for the resemblance between the German and Persian songs, for it is out of the question that the Persians should have copied from the Germans, and yet the German song is the older by two centuries.

Possibly the songs have no connection with each other. All nations have at some time passed through the same primitive stages of development of thought and culture, and it would not be surprising if, in different nations, the same subjects should be of interest and they should be treated in the same way. The favorite subject of the heroic poems was that of battles and heroes, and all the various experiences of a warrior's life were made use of, especially the most thrilling and harrowing adventures. Therefore it would not be strange if the story of a father and son fighting a duel, neither of them knowing the other's name, should be a very popular one, and one which should occupy the thoughts of different people, entirely independent, one of the other.

The details of the story are those that might most naturally arise from the circumstances and customs of the time. The father's long absence from home in the service of the king was no extraordinary thing in those days, and would readily furnish an excuse for the tragic situation, such as the people of the time delighted in. The questions as to name and birth would follow as a matter of course, and equally of course the answer would be refused, as it was thought to be a sign of cowardice to tell one's name to an opponent. Then as to the conclusion, the most dramatic would be the death of the son, as causing the greatest sorrow and dismay.

If now the resemblance between these different songs lay only in these points which have been mentioned, we might readily accept this theory as to their origins. But two of these, at any rate, the Hildebrandslied and the song of Rustum



and Sohrab, have a more intimate connection. Each belongs to a cycle of heroic legends, which, both as to general plan and detail, have such a striking resemblance that we can hardly believe it to be merely accidental. Not only are there separate incidents in the Amelungsage, of which the Hildebrandslied forms a part, which resemble closely certain parts of the Firdusi legends, but constant mention is made of things which belong more properly to Oriental than to German folklore, such as lions, elephants and dragons. As it is impossible that the Germans could have copied these tales from the Persians, it seems quite clear that the two cycles of legends must be a part of the common Aryan inheritance, transmitted through centuries from father to son.

There are several later versions of the Hildebrandslied in German, all of which, however, differ greatly from the original poem. They all end happily, with the mutual recognition of father and son and a happy return home. None of these later poems, though longer and more complete than the older fragment, equal it in poetical beauty or effectiveness. The character of the poem seems to have changed. It is no longer tragic, but its tone is light and gay. The change perhaps corresponds to the change in the character of the German, who, with increasing civilization, has grown more gentle, less heroic; and the father, instead of defending, as he thinks, his honor by taking part in the combat, is merely giving the youth a lesson in humility, disclosing himself when he has sufficiently proved his superior strength, and thus ending the combat. Most of the versions found in other countries resemble these later German poems, rather than the original Hildebrandslied. The later version was sung and the music to which it was sung has been preserved. It is a quaint, weird melody, somewhat solemn and impressive in style.

Various attempts have been made to explain the mythological meaning of these stories of a conflict between father and son. One explains it as symbolizing the overcoming of



the darkness by the light of the sun; another thinks that the father represents the heavens, and the son the lightning; still another looks upon Hildebrand as standing for Thor, the God of Thunder. He has also been identified with Berchtung, the Counsellor of Woldietrich in the Woldietrichssage, and historically with Ptolemaus, the Counsellor of Theodoric the Great, who is generally regarded as the historic original of Dietrich of Bern, Hildebrand's lord.

Just how much truth is mixed with these fabulous tales of adventure it is impossible to say, and there is grave doubt as to whether the Hildebrand who appears here and there in most of the different legends of the Amelungsage, ever really existed.

Perhaps it would be well to mention the latest version of the Hildebrandslied, which occurs in a modern paraphrase of the Nibelungenlied, written in alliterative verse by Jordan and published in 1876. This, like the other modern versions of the song, ends happily.

Between the writing of the original manuscript and this latest paraphrase of the poem, nearly twelve hundred years have elapsed, and the song has been repeated in many forms and in different countries; but none of them have been able in interest and in tragic pathos to approach the ancient fragmentary Hildebrandslied.



## The Allegorical Structure of the Roman de la Rose in English Literature.

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Early English poetry that is not purely lyric or dramatic, when considered merely as to form, falls naturally into one or another of three classes: First, the romantic histories, such as the *Troy Book*, the *Story of Thebes* and the *Chronicles* of different authors; second, collections of separate poems bound together by some artificial means, such as *The Canterbury Tales* and *Confessio Amantis*; third, the very numerous and often very lengthy allegories. The first named class of composition was imitated from the prose and verse romances in Latin and French of the thirteenth century, themselves hybrid imitations of the heroic *chansons de geste* and the Byzantine romances of adventure. The second class found its precursor in Boccaccio's *Decamerone*. Allegory was brought into vogue in Western Europe by the unprecedented success of the *Roman de la Rose*, and the popularity of allegory in English poetry from Chaucer to Spenser has been ascribed to the influence of that rather remarkable poem.

It is by no means safe to affirm that any work is modeled upon or even inspired by another, and especially is this true of allegorical compositions. Moreover, when one work is written in one language and the supposed model or inspiration is in another, the difficulty of comparison is increased many fold. Yet the statement of the historians of English Literature that Chaucer and his successors drew upon the *Roman de la Rose* for their allegorical frame-work and imagery is uniform and categorical. But not one has given a systematic and formal comparison of the English poems with their sup-



posed prototype. Considering the important role that allegory played in the history of early British poetry, and the prevalence of the belief that it was imitated from the popular French allegorical epic, it seems worth while to examine carefully the grounds of this opinion and make a formal statement of the case.

A complete presentation would require the examination of at least the following points: First, a comparison of the framework of the poems, i. e., the subject, the form under which the allegory is told, and the allegorical places and personages therein enumerated; second, a comparison of the treatment of the personified qualities; and third, a comparison of the intention of the poets, i. e., the moral purpose of the allegory.

It is the aim of this paper to consider merely the first named point, viz., the framework of the poems to be compared.

The *Roman de la Rose* was written in the thirteenth century, the first part by Guillaume de Lorris in the third or fourth decade, and the second part by Jean de Meun toward the close of the century. No work of the Middle Ages enjoyed such a popularity. It was copied and recopied, and on the advent of printing was printed and reprinted, no less than forty editions being made prior to 1538. Not only was it a favorite book in France but translations were soon made in Flemish, English and Italian. It is not necessary here to seek the causes of this popularity, whether it lay in the poem itself, or in the conditions of society existing at the time; nor is it pertinent to discuss the question whether it was the graceful allegory, and pleasing descriptions of the first part, or the learned references and satirical gibes of the second part that brought and kept the poem in vogue for 250 years. Neither will it be necessary for a comprehension of this paper to give a detailed analysis of the work. It will suffice to bear in mind the following statements in regard to its form.



First. The Subject: the wooing and winning of a lady symbolized by a rosebud in the garden of Love.

Second. The Setting. The story is told in the first person as a dream, the author representing himself as the hero.

Third. The Time. Spring, or to be more precise, a morning in May.

Fourth. The Place. Nearly all of the action is shown in a garden or park, a world of delight, with flowers, trees, fountains, birds, song and dance, all of which are depicted with a rather monotonous exactness. Other places described and used in the course of the action are a fortification and the palace of Fortune.

Fifth. The Personifications. Using English names to facilitate the comparison to be made hereafter, these may be grouped as follows:

The Principal Actors—the Lover, Love or Cupid, Venus, Reason, Fortune, Fair-calling and Danger. Personages of the Court of Love—such as Idleness, Pleasure, Joy, Beauty, Riches, Bounty, Frankness, Courtesy, Youth. Aides of the Lover—Hope, Sweet-thought, Mild-speech, Pleasant-look. Aides of Danger in Protecting the Rose—Slander, Fear, Modesty, Chastity, Jealousy. Army of Love in the Attack—Courtiers mentioned above, and Honour, Nobility, Pity, Delight, Simplicity, Company, Safety, Jollity, Patience, Humility, Extravagance, Generosity, Boldness, Forced Abstinence, Dissimulation, Secrecy. Opponents—Cruelty, Fraud, Pride, Avarice, Envy, Hunger, Theft, Poverty. Allies of Love—Hypocrisy, Nature, Art, Genius.

Taking this outline of the form of the *Roman de la Rose* it is proposed to compare with it the allegorical poems of British writers in the fourteenth and fifteenth centuries. Chaucer is known to have translated the French allegory early in life and it is almost certain that his was not the only translation if indeed it was the first, hence the poem was accessible in English to his successors, although in view of the



universal use of French in learned society in England at the time, this fact would have but little weight on the influence of the work. I begin, therefore, with the allegorical works of Chaucer, and shall consider the five points of form before mentioned, viz., subject, setting, time, place and personifications.

In the *Complainte to Pity*, the subject is the presentation of a petition to Pity who is the personification of the kindly disposition of the lover's sweetheart; no feigned setting such as a vision is used; no time is defined; no place is portrayed (the *chambre ardente* of the dead Pity is merely mentioned); the personifications are comparatively few, and all but two, Manor and Estat, are found in the *Roman de la Rose*. This work, therefore, in form, shows only one point of similarity to the French allegory.

In the *Parliament of Fowls*, the allegory of qualities is foreign to the subject; the setting is a dream, the time is spring, the place is the garden of Venus, and of the personifications all but three are found in the *Roman de la Rose*. Here, therefore, is a similarity in all points but one, the subject, and on that point no comparison can be made.

In *The House of Fame* the subject is quite different from that of the *Roman de la Rose*; the setting is a dream or vision, the time is December, the place is the Temple of Fame on a lofty eminence, the personifications show only one similarity, slander, and that is merely apparent.

*The Book of the Duchess* is not purely allegorical but approaches the type. The subject is the wooing and winning of a lady, the setting is a dream, but the dreamer is not the hero, the time is a May morning, the place is a park, the characters are the Lover, Fortune, and Lady Whyte. Except that the action is only partly allegorized, the similarity of this poem in form to the *Roman de la Rose* is almost complete.

In *The Legend of Good Women* the prologue only is allegorical; the subject is the arraignment of the author before



the court of Love, the setting is a vision, the time is in May, the place is a park, the personifications are the God of Love, the Goddess of Love and their courtiers, who are, however, not abstractions, but women of history or classic romance. Here are found three points of resemblance.

*The Court of Love* of which the author is unknown, presents in form strong analogy to the *Roman de la Rose*. The subject is the courtship of a lady, the setting is a straightforward narration, the author being represented as the hero; as to the time, the poem closes with the betrothal of the lovers in May; the place is the court of Venus at Citheron, the principal description being that of the throne room in the castle; the personifications are twenty-four in number, of whom sixteen are found in the French poem. This work, therefore, exhibits a resemblance complete or partial, in all but one of the points considered.

*The Flower and the Leaf*, whose author is also unknown, has for subject the meeting of the devotees of Love with the devotees of Fame; the setting is a dream, but the author is merely a spectator; the time is Spring; the place a park; the personifications show little or no resemblance to the prototype.

*The King's Quair* of King James is in part biographical and in part allegorical. The subject is the author's wooing of Jane Beaufort, who is sometimes allegorized as a flower; the setting is partly narrative and partly a succession of visions; the time is Spring; the places described are the garden of the prison, the temple of Venus, the palace of Minerva and the house of Fortune; the personifications are not many but practically all may be found in the *Roman de la Rose*. As far as the poem is allegorical it resembles in all five points the French allegory.

*The Golden Targe* of the Scottish poet, Dunbar, is one of the most elaborate allegories of the period; the subject is the attack upon an intruder who enters the garden of Love.



Reason tries to protect the lover; the setting is a vision in which the author is the hero, or, more truthfully, the victim; the time is a May morning; the place, the oft used garden of Venus; the personifications are very numerous and are almost all found in the French prototype. Aside from the subject which is exactly the reverse of that of the *Roman de la Rose*, the form of the two poems is identical.

*The Thistle and the Rose*, by Dunbar, is a mixture of the "Fox Allegory" and the "Rose Allegory," and resembles in form the *Roman de la Rose* only in the three points of setting and time and place of action.

*The Dance of the Seven Deadly Sins*, shows the moralizing tendencies of allegory which were to culminate in the *Faery Queen* and *Pilgrim's Progress*. In this poem, in which the subject is purely moral, the setting is a vision, the time is the eve of Lent, the place is Hell and the personifications are the seven deadly sins, the only resemblance to the *Roman de la Rose* being the setting.

In the *Palace of Honour* by Douglass, another Scotch poet, the subject is again moral; the setting is a dream, the time a morning in May, the places, the Garden of Venus, the Palace of Honour and the Garden of the Muses: the personifications, aside from mythological personages, are but two, Equity and Patience. This work offers, therefore, a resemblance only in the three points of setting, time and place.

Another poem by Douglass, *King Hart*, is a fine example of a mixed love and moral allegory. The subject is the story of a man captured by love, enslaved by passion and punished in old age; the setting is plain narrative told in the third person; the time is naturally extended; the places are the Castle of Mansoul and the Palace of Pleasure; the personifications resemble very closely those of the *Roman de la Rose* until the dénouement is reached when there are introduced such personages as Age, Conscience, Sin, Sadness, Decrepitude, Palsy, Cough, etc.



Lyndesay's *Dreme* is merely tinged with allegory. The subject is the author's visit to Hell, Heaven and Scotland, although if his satire on the corruption in church and state in his native land is to be believed, the climax should be a descending one and read Heaven, Hell and Scotland. The setting is, of course, a vision, dated January and purporting to have been seen while the author slept in a cave on the rocky sea shore of his fatherland; the personifications that play a role in the action are few in number, but the virtues and vices are personified fully in Sir Commonweal's tirade against the government and clergy. This poem resembles the type in but one point, the use of the vision as a setting.

The comparison will be closed with an examination of Hawes' *Pastime of Pleasure* which was written in 1506. This allegory is purely didactic and moral. The subject is the schooling of a gentleman; the setting is an autobiographical narrative of Grand Amour, the hero of the poem; the action begins in Spring, in a meadow where the hero chooses his path of life; other places mentioned are numerous castles, a garden, a ship, an island; the personifications are legion, moral and intellectual virtues, states of feeling, periods of life, the Christian graces, even the seven sciences. The gay company of Guillaume de Lorris is, for the most part, banished from this scholastic world, and the poem shows but little resemblance to the assumed type. But this moralizing tendency which has in Hawes monopolized the allegory is found in the *Roman de la Rose* itself, but only in the second part, the work of Jean de Meun.

The list of works just examined must be considered fairly representative of the school of English allegory from the age of Chaucer to that of Spenser. As has been noticed in the course of the survey, it began with the love allegory and developed into the moral allegory. Spenser crystallized the tendency in his classic work. In summing up the observations already made it will be seen to what extent the British



poets imitated the form and framework of the French poem, that, either through its merits or the circumstances of the time, became the Bible of the allegorical school.

Fifteen poems have been analyzed as to their form. In subject only three of these show a strong resemblance to the *Roman de la Rose*. As to the setting all but four have the same, viz., a dream or vision. All but five represent the action in the same season, and the same number lay the plot in the stereotyped scenes. In the matter of personifications five show none but what are found in the *Roman de la Rose*, five use an almost totally different set of abstractions, and five show both similarity and dissimilarity.

In regard to the relative importance of the different points of comparison of form it may be said that allegory is almost necessarily represented as a vision and an allegorist can scarcely be blamed for imitation in this respect. Spring naturally appeals to the poet's fancy, to say nothing of the influence of provençal minstrelsy in the Middle Ages, and if the season chosen is taken as a matter of course the oft repeated use and description of the garden or park is to be expected. Nevertheless it is a mark of the paucity of the poet's imagination when he has not the power to free himself from these conventions of time and place. A close analogy in subject is not to be expected. Even the most servile imitator will attempt to show originality in this respect.

Of the five points considered in comparing the form of allegories, the places, the descriptions are doubtless the most striking, but the most important in proving the originality of the works is that of the personifications. It will be remembered that the examples analyzed show as much dissimilarity as resemblance to the *Roman de la Rose*, and dissimilarity in this respect was inevitable when allegory was applied to moralities. A study of the treatment of personifications common in name to almost all the allegories would be the next step in solving the problem of the influence of Guillaume de Lorris and Jean de Meun upon their British successors.



# Wagner's Music Dramas.

MISS CLARA GREGORY ORTON.

The opera originated in Italy, and, in its early form was a series of songs loosely bound together by an accompanying dramatic representation. It existed chiefly for the sake of the music, although it was recognized that its interest was enhanced by plot and action. But its form was extremely artificial. It must allow the chief singers an opportunity to display the power and compass of their voices. There were generally six singers, three of either sex who had to be provided with solos at tolerably regular intervals, and the duets, trios, and choruses must occur in set places. When, therefore, Wagner emancipated himself from this barren artificiality, and insisted that the prima-donnas should subordinate their vocal powers to the requirements of the plot, the patrons of the musical world were unprepared for so great an innovation, and called his productions, "operas without music."

They were not, however, operas at all in the strict sense of the word. In his successive productions, Wagner gradually became the creator of a new art-form, the music-drama, which, although entirely modern in spirit, finds its only parallel in the ancient Greek tragedy. Wagner says of it, "Perfect art, art which pretends to reveal the entire man, always demands these three modes of expression, gesture, music and poetry." All of these elements exist in the old-fashioned opera, but its especial appeal is to the ear. The music-drama appeals to the soul of man through the different avenues of sense. The creator of such an art must not only be a musician, but a stage manager, a playwright, and a poet as well. As yet we have had in the world but one person who has exhibited all these varied gifts in a marked degree. Richard Wagner.



Let us consider first his appeal to the eye. His sense of color was most discriminating, and he had an innate love of splendid stage effects. A visitor who saw him in the days of his prosperity, when King Ludwig had granted him an ample pension, thus describes his taste: "He had a passionate love for luminous stuffs that spread themselves like flame, or fall in splendid folds. Velvet and silks abounded in his drawing room and in his study in broad masses or flowing plaits, anywhere without the pretext of furniture, without other reason than their beauty, to give the poet the enchantment of their glorious brilliancy." In his theatre at Bayreuth, Wagner superintended personally the costumes, the scene painting, and all of the stage appointments, so that the tradition of them still directs all subsequent representations. Wagner's landscapes betoken the imagination of the landscape painter. As Schiller's "Wilhelm Tell" cannot be perfectly rendered without the appearance of a lunar rainbow, so Wagner places before the vision, pictorial effects hitherto unheard of in dramatic art. The sea in a storm, the lofty pinnacles of Walhalla with its rainbow bridge, the green depths of the Rhine illuminated by the Rhine-gold, the subterranean splendors of the Venusberg, the firemountain of Brunhilde, the sublime and terrible aspects of nature as well as its fairest and most enchanting were imperatively demanded by his texts. Thus did he call upon Nature herself to play a silent, yet potent part in his dramas. But the human actors were by no means neglected. When conducting his own dramas, he insisted that his performers should be actors as well as singers, and he frequently wore out the patience of his troupe with his numerous rehearsals until every look and gesture had been learned by heart.

In Wagner's appeal to the ear, there is the same uniqueness and originality. His predecessors had perceived the necessity of making the music correspond to the sentiment of the accompanying words, but Wagner carried this fundamental



principle much farther, so that his music contains a subtle symbolism, every note of which is pregnant with inner meaning. In describing his method of composing, he says, "The musical phrases fit themselves on to the verses and periods without any trouble on my part; everything grows as if wild from the ground." . . . . . "Before I begin to make a verse or even to project a scene, I am already intoxicated by the musical fragrance of my task. I have all the tones, all the characteristic motives in my head, so that when the verses are completed and the scenes arranged, the opera is practically finished." So vividly did the thought clothe itself in its appropriate symbolism that when once the melody had taken shape, he was unable to conceive of any other musical form for that thought. This was the origin of Wagner's leading motive. Every character in his drama had his musical theme, expressive of his inmost nature. Whenever the character appears, he is heralded by the music, yet the theme can be so varied as to express any modification of action or passion. So also do the inanimate objects and the animals receive their appropriate expression. In the "Niebelungen," whenever the tarnkappe, or helmet of invisibility enters into the plot, it is announced by a strain suggestive of weird mystery. The swan in "Lohengrin" has its own musical phrase, and in the final scene, the music tells the audience that the swan is coming even before it appears to the eye. In "Parsifal," too, there is a swan, and the same characteristic melody that occurred in the earlier drama written over thirty years before, is repeated. It would seem as if Wagner were unable to think "swan," in any other musical terms. The leading motive was used to a slight extent by the earlier opera writers, but in Wagner's hands alone does it become a powerful aid to the imagination and to the correct interpretation of the play. With less skillful treatment, it would degenerate into unendurable repetition.

Although words and music are so intimately united that it seems almost impossible to consider them apart from each



other, yet it may not be amiss to ask what literary value attaches to these unique productions. In the judgment of a non-musical critic, they would still live. "Tannhäuser" would still be a powerful representation of human sin, repentance and redemption, "Lohengrin" would still charm by its romantic beauty, the great Niebelungen myths would still awe us by their grandeur and terrific power, "The Mastersingers of Nuremberg" would still fascinate by its merry humor, "Tristan and Isolde" would remain immortal lovers, and above all "Parsifal" would still speak to us of the might of heavenly purity. Especially would the "Meistersänger von Nürnberg" have independent value in the class-room, as an aid to the study of that curious phase of German literature, the master-song. It has an accurate historical setting, and humor and satire, skillfully interwoven with a simple love-story, make it rival in interest "Der Neffe als Onkel" or "Minna von Barnhelm." And it is German to the very core.

Wagner is intensely and purposely national. He chose his subjects almost entirely from the treasure-house of German myth and legend. His fancy is essentially Teutonic, with all its melancholy, its mystery, its love of the grotesque and terrible, and its strong ethical basis. In a confidential letter to a friend, he says, "Formerly it was thus: 'Disown thyself, become another, become Parisian in order to win for thyself Paris.' Now I would say: 'Remain just as thou art, show to the Parisians what thou art able and willing to produce from within,'" and again he writes, "We must only write just as our German hearts dictate, never making the least concession to foreign modes, and simply choosing out our stuff, and handling it, as it appeals to ourselves in order to be the surest to win the pleasure of our fellow countrymen." So with the exception of his earliest drama, "Rienzi," which was written in conscious imitation of foreign models, and especially designed to capture Paris, his subjects are all from Teutonic sources, and much has he taught us thereby. He has demon-



strated that the German Wotan can stride as majestically upon the stage as the Grecian Zeus, and his wild Walkyries or war-maidens are as effective, if not as graceful as all the nymphs of classic tale.

Wagner enjoyed intensely the writing of his poems. While creating his "Niebelungen" tetralogy, he wrote exultantly to an intimate friend, "When this poem is completed—yes, I am impudent enough to say it—it will be the grandest poem ever written." Wagner's enemies could see in this assertion nothing but the boundless conceit of which they always accused him, but it was not so much egotism, as complete intoxication with his subject. The great myth, or collection of myths, loomed up before his excited imagination in all its grandeur and impressiveness. In its varied panorama, he saw all aspects of human life and all the passions of the human heart in their elemental and primitive simplicity. When it is considered that he could not even think the words without hearing the melody and seeing the stage effect, what wonder that it seemed to him the grandest piece of art the world yet held? He scarcely thought of himself as its creator, he saw only the perfected production, and it was not so much the pride of authorship that he here expressed, as the joy of creation, a joy known only to the highest creative power. Yet when Wagner wrote this magnificent production, he well knew there was no place in the world where it could be suitably produced. He dreamed of founding a great hall of dramatic art, perfect in its equipments, where as conductor, he might bring forth his grand creations according to his own conception of them in a great musical festival. It would cost several million dollars, and that would seem an idle dream for a poor exile scarcely able to earn a living for himself, wife and dog. Yet with the trustfulness of supreme genius, he conceived and wrote his "Niebelungen" poem and commenced the music, when it was perfectly evident that nothing less than royal patronage could ever accomplish so grand a scheme. And at that time he was



in disgrace with his own sovereign and unacquainted with all others.

For the next ten years, he kept up a well nigh hopeless struggle against want, and the persecutions of his enemies, and, although he lost his temper and his courage many times, he never degraded his art for the sake of a living, domestic peace, or a short-lived popularity. Never did his dream seem farther from realization than in the year 1864, when he was driven almost to desperation by debt and domestic trouble. All of a sudden, he writes to a friend almost beside himself with joy, "Do you know that the King of Bavaria sent a messenger to find me? Today I was brought before him. He loves me with the depth and ardor of first love; he knows everything about myself and understands me like my own soul. He wants me to be with him always, to work, to rest, to produce my works; he will give me everything I need; I am to finish my "Nibelungen," and he will have them performed as I wish. I am to be my own unrestricted master, nothing but myself and his friend. All troubles are to be taken from me; I shall have whatever I need, if only I stay with him. What do you say to this? Is it not unheard of? Can this be anything but a dream?" Thus writes Wagner from the top of the seventh heaven to which his good fortune had suddenly raised him. Of course, he did not stay there always, but this was the turn of the tide, and henceforth he realized his life-dream as few men have ever been permitted to do. It was the reward of heroic devotion to an ideal.

But in dealing with Wagner as a color-artist, tone-artist and poet, his chief preeminence is still unnoticed, and that is his deep insight into spiritual truth. His dramas possess profound ethical significance. This is most consciously the case with "Tannhäuser" and "Parsifal," although the warp and woof of the great "Nibelungen" tetralogy is also wrought out of the moral law.

"Tannhäuser" is a drama in which love and religion are inseparably blended. No more moving picture of guilt and



repentance, despair and all-redeeming love has ever been put upon the stage. In the Middle Ages, the veneration of the Virgin Mary had greatly elevated the ideal of womanhood. The type embodied in Venus, Goddess of Love, was no longer held in reverence. In contrast with the heavenly purity of Mary, Venus assumed the form of an evil enchantress tempting to apostacy and sensual delights. Into the underground cavern of the Venusberg, illuminated with rosy light and glittering with artificial splendor, surrounded by all that can appeal to the senses, Venus lures her misguided victims. In the opening scene, Tannhäuser, the chosen favorite, kneels before her, and entreats permission to depart. He is utterly weary of the thralldom of the senses, he longs for a sight of the blue sky, and the green trees, for the song of birds—for one glimpse of God's earth, as he remembers it. Venus pleads, threatens, reproaches, but at the name of Mary, she disappears, and Tannhäuser finds himself in a green meadow listening to a shepherd's pipe, restored to Nature and his fellow-man. Overcome with a sense of the enormity of his sin, he is about to join a party of pilgrims on their way to Rome, when he is detained by a company of knights and minnesingers headed by Duke Herman of Thuringia. They insist upon his returning to the castle with them, and give him tidings of Elizabeth, daughter of the Duke, who since his absence has withdrawn from the gaieties of her father's court in secret mourning. This awakens in Tannhäuser's breast memories of a purer love than that of Venus, that of a sweet, innocent, artless maiden. He yields, meets Elizabeth again, whose joy at his return betrays the secret of her heart. In the coming contest of song, Tannhäuser takes part. The subject is the nature of love, a perilous theme for the guilty Tannhäuser. The taint of sensual indulgence has corrupted the very springs of his nature, and he is no longer able to conceive of love in its purer and more spiritual form. Accordingly he combats the definitions proposed by Wolfram, his rival; and, stirred by the excitement of the



contest, bursts forth in a wild song of reckless defiance. He declares that no one understands what the delights of love are who has not tasted the pleasures of the Venusberg. The terrible secret is out. This then is the unknown country where he has tarried so long. Horror is on every face, the ladies shrink from his presence, and hastily leave the hall, all but Elizabeth. The knights draw their swords to punish with death a traitor to his God and his ladylove. But Elizabeth rushes between, and, with the queenliness of heroic love, commands, rather than entreats mercy. "What will ye rob him of salvation? Back from him! Ye are not his judges! Hear through me what is God's will. The hapless wretch, an evil spell hath bound him. Cannot repentance and his prayers avail? Do ye so mistake God's purpose? What has he ever done to you? See me, whom he hath wounded most! I plead for him. Let him seek God's pardon, for the Saviour died for such as he." Thus his life is spared and, in deepest shame and contrition, he wends his way to Rome to seek pardon for his burden of guilt. Elizabeth waits and prays for her repentant lover. But in vain she watches the return of the pilgrims from Rome. Tannhäuser is not among them, and with a broken-hearted prayer for her lover's soul, she dies. When all is over, Wolfram, the Minnesinger, who has secretly loved Elizabeth, sees a wretched figure creeping past whom at first he does not recognize. It is the despairing Tannhäuser inquiring his way back to the Venusberg. Wolfram seeks to turn him from his desperate purpose, and Tannhäuser relates his woe. His penances were terribly severe, his prayers unceasing, his confession humble and sincere. The other pilgrims turned away with the joy of forgiveness. To him alone, it was denied. The Pope declares, "Sooner shall this dead wand in my hand burst into bud and blossom, than God shall pardon such an apostate." What then remains? An outcast from both earth and heaven, Tannhäuser calls upon Venus to take him back to her abode. Venus reappears, but Wolfram



will not release him. He urges him to save his soul, and tells him of the death of Elizabeth. It was for him that she died, and she is still praying for him at the throne of God. At her name, Venus perceives that she has lost him, and with the words, "Holy Elizabeth, pray for me!" Tannhäuser falls dead. Then a papal messenger arrives with the wand which has miraculously blossomed, announcing to unbelieving man the boundlessness of God's mercy.

In Tannhäuser it is the purest form of personal love that redeems, but in "Parsifal," Wagner designed to portray that divine compassion for suffering man which is holier even than that. It is a drama of spiritual conquest, and its interest is wholly in the victories of the spirit over the flesh. Its appeal is to the loftiest sentiments that have ever been represented upon the stage. Already in his earlier life, he had conceived of representing dramatically the life of Jesus of Nazareth. Doubtless his riper judgment convinced him that this was no fit subject for his art. Later he thought of portraying the life of Buddha. But he has blended something of these two plots into one in the Mediæval romance of the Grail. Here history does not hamper, forever opposing facts to fancies, and limiting the freedom of the thought with the barriers of the actual. The hero, Parsifal, contains in himself the essence of both Christianity and Buddhism. In Buddhism the road to salvation is through self-conquest, in Christianity it is reached through compassion for others. These two elements are mingled in the plot of "Parsifal." It is the deepest and most mystical of all Wagner's productions. A trace of mystical symbolism is found in all of Wagner's works, but here it is so distinct and unmistakable that the mystics have claimed Wagner as their exponent of art. But the truth is, there is no great work of art that has not more meanings than are apparent on the surface of it, and all high art is in this sense mystical. Wagner has transformed the puerile tale of Wolfram von Eschenbach into one containing the deep and profound philosophy of the human soul.



The characters are few and each is a type. Amfortas, keeper of the Grail, is weak and erring man. He has yielded to the temptation of unholy and forbidden love, and henceforth the office of passing the sacred chalice containing the Saviour's blood, is one of anguish and remorse. He had also victoriously wielded the sacred lance which had once been thrust into the Saviour's side, but after his sin, an enemy had secured it and turned its biting point against him. Henceforth when he elevates the holy mystery, its preserving power invigorates and strengthens all who behold it, but to him alone, it awakens afresh all the pangs of the wound, and he longs for death, and is yet unable to die.

The mysterious Kundry, the cause of his disaster, shows us the doom of woman when once she has lost her virtue. She must tempt, when she knows that every fresh victory will only heap upon her additional shame and anguish. All her hope lies in one who can withstand her wiles, and yet she is compelled to try to overcome his purity. For the distress she has brought to Amfortas, she is so truly repentant that she compasses sea and land to find for him some healing balm. One half of her life is a pitiful and vain attempt to make amends for the other half when she is under the spell of her dreaded master, the magician, Klingsor.

As Amfortas is man, weak and erring, but still dominated by his better nature, so Klingsor represents man when corrupted by his false ambitions. He aspires to the wondrous power and glory of the knights of the Grail, but is unable to imitate their purity of life. Baffled in his attempts to lay hold of divine power, rejected by the knighthood for his unworthiness, he turns to the forces of evil to lend him that mastery which only true purity can rightfully bestow. By the use of black magic, he exercises a sway second only to the knights of the Grail to whom he is henceforth an implacable foe. It is he who has stolen the sacred lance with which he has wounded Amfortas, the recovery of which alone can heal the wound and restore the sufferer.



Lastly Parsifal, the guileless fool, as he is called. In his earliest appearance, he is ignorant and innocent, a yet untempted Adam, chaste and unfeeling, for he does not understand suffering, never having suffered. Amfortas can only be released by virgin purity enlightened by pity. Parsifal finds the holy castle of the Grail which is revealed only to the pure, he sees the suffering Amfortas elevate the Grail, but he only stares in wonder, for he does not understand, and is thrust forth to wander until he can learn the meaning of what he sees. In the magic garden of Klingsor, he is tempted by Kundry, who first melts him into tenderness and grief by the recital of his mother's death, and then offers him the consolations of love. Her burning kiss suddenly enlightens him; he is a fool no longer. He sees the sin of Amfortas, he feels the burning wound that heals not, and understands the sin of yielding and the penalty of remorse. He is seized now with the desire to go back to Amfortas to heal him. Kundry's enticements are in vain, he shuns her, and when Klingsor rushes in with the spear and hurls it at him, it cannot injure him, the pure one. He seizes it and hastens forth to find Amfortas. And so Amfortas is healed by the point of the sacred spear, and the accumulated sins of the penitent Kundry are pardoned. Only he who could resist her blandishments could save her from herself and the evil might of Klingsor.

Is this deepest expression of truth too elevated for the theatre-going populace? Wagner has been called a pessimist, but he had, after all, a grand faith in the capability of modern society for the highest and serenest pleasures, else he would not have written "Parsifal." And that he has not misjudged us may be inferred from the words of an eye-witness who has thus described the effect of "Parsifal" upon the heedless multitude:

"Once more I seem to be at Bayreuth when first that stage-drama unrolled itself before the eyes of the pilgrims assembled in the dim musical sanctuary. We were silent; nothing



moved; nothing was visible ~~save~~ a mist of eager faces half seen in the weird light reflected from the illuminated stage, and the great parables of life and death, of frailty and sanctification, the spiritual secrets of time and eternity, unrolled themselves before us, august revelations of the soul, convincing the world of judgment and of righteousness. Yes, there was the terrible struggle between the flesh and the spirit in Kundry's own double nature; there was the dread, but triumphant passage from innocent ignorance to the knowledge of good and evil in the victorious guileless one. There was the love that had power to pardon, because it had been tempted without sin. I shall never forget the indescribable emotion which seized the whole assembly on the first representation of that daring and unparalleled scene. The knights seated in semi-circle with golden goblets before them in the halls of Montsalvat. Amfortas rises, pale with pain and torn by remorse, yet holding on high the crystal goblet. The light fades out of the golden dome, a holy twilight falls, and strange melodies float down from above, till, in the deepening gloom, the goblet slowly glows and reddens like a ruby flame, and the knights fall prostrate in an ecstasy of devotion, a moment only, the crimson fades out, the crystal is dark, the Grail has passed. I looked around upon the silent audience whilst this astounding celebration was taking place. The whole assembly was motionless; all seemed to be solemnized by the august spectacle, seemed almost to share in the devout contemplation and trance-like worship of the holy knights. Every thought of the stage had vanished. I was sitting in devout and rapt contemplation. Before my eyes had passed a symbolic vision of prayer and ecstasy. The people seemed spell-bound. Some wept, some gazed entranced, some heads were bowed in prayer."

Thus did Wagner's greatest creation justify his belief that the music-drama was a fit vehicle for the highest truth. Doubtless he overestimated the power of his art to reform



mankind, for he verily believed that the millenium could be brought about by means of the music-drama. In contrasting the palmy days of the Greek drama with degenerate modern art, he says: "To the Greeks the production of a tragedy was a religious festival, where the gods bestirred themselves upon the stage and bestowed on men their wisdom." And he ambitiously designs a no less solemn and soul-stirring effect. Then he sees a new art arising, grander, freer, more beautiful even, than that of the Greeks, because the outcome of a broader and more universal civilization. Where the Greeks were limited by their exclusiveness and Hellenic pride, our art should expand into the fullness and freedom of a more universal sympathy. He writes: "The task we have before us is immeasurably greater than that already accomplished in days of old. If the Grecian art-work embraced the spirit of a fair and noble nation, the art-work of the future must embrace the spirit of a free mankind."



# The Use Of Phonetics.

CHAS. W. MESLOH.

Children are great imitators. It is by imitation that a child learns to speak. After hearing the sounds of its mother tongue a great number of times and after many futile trials it finally succeeds in making them more or less perfectly. This is Nature's way all the world over. And since it is Nature's way, and the only possible way for a young child, it has been considered the natural and best way to teach a language at school to children of a larger growth. The assumption is hardly warranted, as it seems to me. What is natural and best for a young child is not necessarily best for older children. Moreover, it is not always an efficient way. What teacher has not known of quite old children that could not make certain sounds of their mother tongue? May I state a few instances? One of my brothers was eight years in learning to pronounce *k*. Both at school and at home he was made to repeat words containing *k* thousands of times, and *t* was the invariable result. At last the thought occurred to me: Why not tell him how to place his tongue? I tried it and the *k* was learned. For a long time some children substitute *h* for *s*, as did my oldest boy. This phenomenon must have occurred very often in ancient Greece, as it came to be the rule. Compare the Greek *ιδωι* with the Indo-Germanic \*sedos, Sanskrit *sadas*. Others say *fink* for *think*, using the labial spirant for the dental, a substitution which came to be the accepted pronunciation in Latin, as witness Greek *θηρα* and Latin *fores*. Other examples could be easily found. When such difficulties present themselves in learning the sounds of one's mother tongue from a native teacher we can imagine how much



greater they must be in learning a foreign language, be the teacher a native or not. In spite of the greatest efforts both on my part and that of a former Japanese pupil, I utterly failed to teach him to say lily—riry was the invariable result. Nor was I a bit more apt at learning to pronounce the Welsh ll, when a former student tried to teach me how to make this sound.

For this reason, then, I cannot call Nature's way the natural way. Far more natural it seems to me to be to make use of the pupil's reason and understanding, to describe the sounds and show him by means of what organs they are produced. A description is sometimes attempted without phonetics, but this is often useless and sometimes even ludicrous, as the following examples will show. To pronounce a Spanish *z* or a *c* before *e* or *i* say *d'*, said the little German grammar from which I first studied Spanish. To pronounce English *th*, says the author of an English grammar for German students, say *fzh*. What Englishman will recognize his *th* sound from these descriptions? With the aid of the science of phonetics the pronunciation of the sounds above mentioned becomes an easy matter.

Since, as Seneca says, the way is short and efficient by means of example, I will use that way of setting forth the value of this science. I begin with the English *th*, very troublesome to foreigners, who substitute *s* or *d* or *t* or *f*. When one hears a German or Frenchman trying to make this sound after many years of residence in this country, one is led to think that the sound is unteachable to such persons. But they can all learn it and readily, too. All that is necessary to produce the sound is to put the tip of the tongue in contact with the teeth and expel the breath. Should anyone find it difficult to keep the tongue in this position he may hold the tip of it between his teeth making the articulation inter-dental instead of post-dental. The usual articulation will soon follow readily. English speaking students studying German find



the Umlaut vowels *ü* and *ö* and the spirant *ch* or *g* troublesome. In making a German *u* the opening of the lips is rounded. This rounding is more pronounced than in the case of English *oo*; *ü*, now, is made by placing the tongue in position for *i*, at the same time keeping the opening round as for *u*. If any student is still unable to make the sound after having this information, I direct him to make a short paper tube of the size of a lead pencil and try to say English *e* through it. As this tube gives the rounding the *e* will be a dismal failure but the *ü* a grand success. By means of such a tube I have succeeded in teaching this sound in a few minutes to a student, who, as he told me, had been labored with faithfully for two years without avail in Nature's way. Care must be taken that the lips closely encircle the tube, otherwise the essential lip-rounding is not secured and *e* results. The tube should also be so strong as not to be easily compressed; *ö* is made in a similar way; the tongue is in position for *a* and the aperture rounded. Here also a tube may be employed, but larger than for *ü* as the lip-opening is larger. The palatal and guttural spirants represented by *ch* and *g* have developed historically from a *k* and it is best to start with it. In making *k* the body of the tongue is raised to the palate and a complete closure established so that no breath can pass through. If, now, the tongue be slightly lowered, so that there is no contact but only a very small passageway, then the breath on passing through this narrow way will rub against the walls and produce the spirant or fricative, palatal, if the articulation is in the fore part of the mouth, guttural, if in the rear. Sometimes a student will pronounce *sh* instead of German *ch*. This is caused by making the channel too long, by means of a double articulation. Knowing the cause, the remedy can be easily applied. If the tip of the tongue be kept down *sh* cannot result.

In French the troublesome sounds are the vowels *u* and *eu* and the four nasals. The vowels *u* and *eu* are like the German



*ü* and *ö*, only in the case of *u* the lip-opening is smaller. The nasals are pure vowels without a shade of the *ng* sound usually added by our students. In the case of the unnasalized vowels the uvula, the extreme end of the soft palate, is thrown back, keeping the breath from passing up into the nose. With the nasals this appendage hangs down and allows the breath to pass up into the nose, modifying and increasing the resonance cavity. Since the uvula also hangs loose in the case of *m* and *n*, there is no reason why an intelligent person cannot learn to make the nasal vowels. Here also recourse may be had to a tube, which must, however, be of different shape for each one, large and flattened for the nasal in *faim*, smaller and rounded for *un*. The exact shape may be learned from the observation of the shape of the opening for the same vowel unnasalized. The tube must be stiff enough so as not to collapse under the lip pressure. As these tubes are not round a little glue will be needed to give the requisite rigidity. Through such a tube *faim* will be pronounced correctly if the student tries to pronounce the *m*. As the tube prevents the lip closure essential to an *m*, the *m* cannot be pronounced and the nasal results.

As it is not my object to write a treatise on phonetics these few examples must suffice. If much stress is laid on pronunciation phonetic texts will prove helpful. While they are hardly necessary in German, where the spelling is much more phonetic than in English and French, I should certainly use them in teaching the latter.

But not only in learning to pronounce is a knowledge of phonetics helpful. Many other questions arising later in the course, especially in Germanics, can be nicely answered by it. Every year some inquisitive student is sure to ask: What causes Umlaut? The answer is: Umlaut is caused by a fore-reaching of the mind. If we arrange the vowels in a natural



order according to their articulation, we get the following scheme :

u	(ü) i
o	(ö) e
a	ä

The vowel *i*, for it is *i* Umlaut with which we are concerned, was thought of before the vowel of the preceding syllable was pronounced, with the result that the articulation approached that of *i*. So early Germanic *kuni* has become English *kin*. Old High German *sconi*, the modern *schön*. Gothic *gasteis*, the modern *Gäste*. In a similar way there was caused an *a*, *o* and *u* Umlaut; *u* and *i* were pulled down to *o* and *e* by *a*; *a* raised to *o* by a succeeding *u*. Examples of *a* Umlaut are seen in Gothic *numans* and *hulpan*s which have become *genommen* and *geholfen*. An example of *u* Umlaut is seen in the Norse *Ollfuss* for *all-fuss*.

I have also been asked to explain how a word like *legen* appears in English as *lay*. A glance at the scheme of vowel arrangement will readily explain it. For some reason the English people of former generations failed to raise the tongue high enough to cause the restricted passageway which the spirant requires. The result was a vowel instead of a spirant. These vowels are still written in English, but no longer pronounced. The palatal spirant gave *i* or *y*, the guttural produced *w*. Examples are *say* and *saw* (a saying) related to *sagen*, *law* and *lay* related to *legen*.

In advocating the use of phonetics I do not wish to be understood as speaking for its exclusive use. I believe in using for good every faculty with which man is endowed. Wherever, therefore, the desired result can be obtained by imitation, there is no reason why this power should not be utilized.

It may not be amiss to give here the titles of a few useful books on phonetics. One of the best is Vietor's *Elemente der Phonetik*, which treats of German, English and French sounds.



Students of French may prefer Passy's *Les Sons du Français* and *Le Français parlé*. Those who do not read German will prefer *An Introduction to Phonetics* (English, French and German) by Miss L. Soames, or, for German only, Hempl's *German Orthography and Phonology*. Very interesting and useful on account of many drawings showing the articulation is Grandgent's *German and English Sounds*. The two last mentioned are published in this country by Ginn & Co.



# French is Not Yet a Dead Language.

MADemoiselle M. C. DUBY, COLUMBUS.

(Résumé.)

This heading smells somewhat of war paint, does it not?  
\* \* \* Well, it is on the war-path I am starting in venturing on this platform. I trust this fact is not going to over-scandalize you, considering the general reputation we French people have for being restless, quarrelsome, aggressive, ever watching for an opportunity to fight with anybody over anything. It is indeed to declare war that I am coming before you. War—in the name of my native tongue.

The French language, ladies and gentlemen, feels abused in America—abused, because it is treated as a dead language; handled, taught, studied as Latin, Greek or Sanscrit, with no pronunciation at all, or with an entirely arbitrary one, one which gives it a most fantastical reading, without any regard for the diction of the forty million people whose mother tongue it is today.

Teachers are appointed, pupils are graduated, simply on the strength of a written examination, just as though the language were voiceless, or as if the sounds of it had been lost in the course of ages, and the nation whose idiom it was had been dead and buried for centuries upon centuries!

The Americans labor under the delusion that it is impossible for them to acquire the correct pronunciation of French, and impossible for them to learn to understand spoken French, without living in France. So they give it up as a hopeless undertaking.

Now, that is a great pity, because, when tackled by the right end, absolutely correct and fluent French reading is



learned as easily, as surely and as effectively as the multiplication table, or rather, the addition table.

That is an unquestionable fact for all French natives, and for anyone who has begun French in France; but for a trained French school teacher, it is a paramount factor in his work.

So long that fact will be discarded in America, the teaching of French as a spoken language,—that is, a power of expression, a means of communication,—cannot be a success, for it fails at its very foundation. It fails, because *the American student never learns the secrets of reading French in French.*

Those secrets are quite peculiar to the French language, are indeed unique. No amount of smartness, guessing, or conning over books, will ever enable the student to get hold of them. They must be learned from a living master. They are contained in the French alphabet or “syllabaire” (a thing so utterly unknown to the Americans, that they have no word for it in their own language). But without a master, they are a dead letter.

Unfortunately, the alphabet and the “syllabaire” are utterly discarded, derided, hooted down, in America.

The American learns to read his own language without them and insists on trying to read French without them too. For he despises slow, patient, thorough methods, and wants to master French as he does everything else,—at full speed.

He does not study it. He simply takes a “Cook’s tour” through it, just as he takes a trip through Europe, running over France, England, Italy, Germany, Switzerland, etc., etc., and visiting all their cities, museums, monuments, catacombs, underground sewers, etc., etc.,—all in two summer months.

But spoken French will not be chased at such a vertiginous pace. Do what you like it remains where it is, and what it is,—allowing the hurried student to go ahead without it, in the pursuit of an imaginary shadow. And in vain do ruthless inventors of rapid methods disfigure it with cuttings and slashings to make it go faster. It simply can not.



It *is*, for English speaking people, a meticulous, patient, slow and hard bit of work to master our seventeen vowel sounds and the rules of French reading. But it is a grateful one. The trouble is, Americans are not used to syllabification.

To any people used to that process, like the Spaniards, Italians, Germans, Hungarians, Russians, in fact all the European nations except the English, it is very simple, and takes but a few lessons.

See rather: Here are our seventeen vowel-sounds, (we simply call them vowels now, in France) and every way each of them is found represented throughout the whole language:—and here are the three consonants (or consonant diphthongs, if you prefer it) which we have over and above the English ones.

#### VOYELLES:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
a	e	é	è	i	o	u	an	eu	eur	in	oi	on	ou	un	oin	ien
..es	..ez	ê	y	au			am	œu	œur	im		om		um		
..ent	..er	es		eau			en			yn						
	ed	et					em			ym						
		est								ain						
		ei								aim						
		ai								ein						
										eim						

#### CONSONNES:

	ch	gn	ill	
ail	reading	like	aille	(vowel a)
eil	"	"	eille	( " è)
euil	"	"	euille	( " eu)

Any consonant applied before any of those vowels forms a syllable.

Every syllable is read separately, for itself, and clear cut—The syllable begins with the consonant.

Add a rule or two, the secret of the "liaison" and of the "élision"; practice on these, under efficient guidance until you have a fluent command of them, and you can, once for all, read



French correctly—all the French there is, has been, and ever will be.

It is a mechanical process, to be acquired, allow me to repeat it, like the addition table.

It takes an average size class of English speaking students, two, perhaps three weeks, half an hour a day, of purely syllabical drill to learn to read French correctly, because English-speaking people are so wedded to their word-method of reading, and because their own vowel sounds are so few and indifferent.

Well, actually those fifteen or twenty half hours are denied American students. They seem to be considered as a silly waste of time; and for want of knowing how to syllable, the poor student pitifully stumbles all his life long at every new word, having no idea how to read it, asking a teacher to pronounce it for him ten or twenty times, and repeating it after him ten or twenty times, parrot fashion, all in one mouthful, the long word like the short one, the word of one syllable like that of eight syllables, discarding the fact that in French every syllable is articulated separately;—and of course his enunciation, learned in this way, has more or less of the parrot's inaccuracy.

He who has learned French without syllabification will tell you without suspecting it, that *he has an abominable wife* when he means a *dreadful hunger*; he will say:

To ripen in the wheel	for	To die on the street;
I hear the mastiff	for	I wait for the dawn;
He has six donkeys	for	He is sixteen years old;
Kissing the heavens	for	Casting down the eyes;
Love is the end of all	for	Death is the end of all our
our words	for	troubles;
The dead man in the yard	for	Love in the heart;
Mimic your husband	for	Sign your name, etc., etc.

And the only chance Americans seem at present to have of ever getting acquainted with the French syllabaire, is to cross the Ocean, and, braving storm, shipwreck, enormous



expense, unspeakable discomfort, yea, even sea-sickness! \* \* \* go to France and meet them face to face, those mysterious seventeen vowels, two or three rules and syllabical drill. For in America, so far, no thought, no time is given to them.

Not a single American program of a course in French, not a single English-French method, includes the study of the syllabaire. No school principal gives it a margin; and nothing makes would-be pupils so indignant as to be required to practice syllabification before attempting to read French.

Now, ladies and gentlemen, why this systematical and obstinate opposition to the only way of reading French rightly, viz.: syllabification?

The great American schools where Spanish (also a Latin language) is taught to a purpose, notably the U. S. Annapolis Naval School, insist on the drill in Spanish vowels and syllabification.

Your German teachers of German in the public schools drill their classes in German vowels and syllabification; their primers are full of exercises upon them. And if you wish to learn to play the piano, do you not first carefully study the notes and key-board, and practice the scales, chords, arpeggios, and five-finger exercises?

Well, for our language, the seventeen vowels are the notes; the forty-eight signs representing them are the keys; the consonants are the fingers that play on the keys, and the syllabical drill are the scales, chords and five finger exercises.

So, why disdain them? Why attempt to play that music while dispensing with those rudimentary exercises? Do you consider them as childish and below you?

Did you not hear, the other day, how a great musician of this city told, in public, of his coming, after a life-time of study under the best American teachers, to a famous master in Vienna, who began his training with I do not remember how many weeks of five-finger exercises?

If you would believe me, a true lover of my mother-tongue, and an earnest well-wisher and admirer of the



American student, you would, before allowing him to take another step in the study of French, put every one of your pupils through a thorough drill in French syllabification, from a to z.

The word-method of learning French reading so distorts the language to the mind, ear, eye, and tongue of the beginner, that, according to my experience, it is almost a hopeless task to try and redress it. But the programs making no provision for the study of the science of French reading, (which would mean two or three weeks of special work,) what is to be done? While not one pupil knows how to read a single syllable, nor even one of our vowels, when he enters the course, pupils and teachers are expected to go ahead just as though every member of the class could read correctly and fluently.

So on they speed, giving a hurried dab at the pronunciation of each word as they pass it, and making a nameless mess of it, so that the French hearer cannot help crying out: "For heaven's sake stop that murdering, and read one syllable at a time, as we French people must do!"

And what American school or college graduate in French has not been astounded, when coming among French speaking people, to see how difficult it was for him to make himself understood and to understand them?

It is a remarkable fact that, in all my teaching experience in America, with pupils of all schools, grades, ages and degrees of intellectual culture coming to me, I have not found one yet who could read French correctly; not one who could tell where a syllable begins and where it ends, and pronounce it right (excepting two little girls taught by a nursery governess who had been a primary school teacher in France), not one who could tell the number, rhyme and rhythm of a French verse.

I remember hearing, not long ago, an Eastern University lecturer on literature so distort Racine's lines, that, could the poet have heard him, he must have writhed with agony in his grave.



Is it not a pity, when a few hours of syllabical drill would parry all that? \* \* \* \*

A question which everybody asks is: Why have the American schools no French teachers of French?

Well, first, there are very few French natives anywhere out of France, and hardly one "diplômé," trained French teacher to be met with in America in a year's wandering through the country. And then, even if there were plenty of professional native teachers, maybe you feel distrustful of the French innate love for revolutionizing things. And there you are right, for if French trained teachers do get into your modern French departments, they will certainly reform one thing in them. You cannot expect them to help murdering or burying alive their own mother-tongue, can you?

Meanwhile, let me beseech you, ladies and gentlemen, yourselves to reform the present method of reading French!

Do away with the word-method; do away with the parrot system! Make provisions for the study of French syllabification at the beginning of every course in that language, and stick to its principles at every word read in French, if you attempt to touch at pronunciation at all.



# Wilhelm Tell.

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Von Schiller's herrlichen Dramen wird an den höheren Lehranstalten wohl dieses am meisten gelesen und das nicht ohne Grund. Desshalb habe ich es mir zum Thema gewählt und hoffe ich, dass meine Bemerkungen die verehrten Anwesenden zur Diskussion anregen werden.

Warum bieten wir mit Vorliebe dieses Drama unseren Schülern zum Studium dar? Weil es für das vortrefflichste, vollendetste Schauspiel Schiller's gilt; weil es sich auszeichnet durch seine kraftund glanzvolle, geistreiche, klassisch schöne Sprache; weil der Inhalt ein solcher ist, der sich ganz besonders eignet für unsere Schüler, indem es ein unvergängliches, aus der reinen Tiefe der menschlichen Seele geschöpftes Lied ist von der Macht edler, durch keine Gewalt zu unterdrückender Kraft eines mannhaften, sittlich ungebrochenen Volkes, das die ewigen Rechte der Freiheit mit unerschütterlichem Mute sich wieder erstreitet.

“Nein, eine Grenze hat Tyrannenmacht.  
Wenn der Gedrückte nirgends Recht kann finden,  
Wenn unerträglich wird die Last — greift er  
Hinauf getrosten Mutes in den Himmel  
Und holt herunter seine ew'gen Rechte,  
Die droben hangen unveräusserlich,  
Und unzerbrechlich wie die Sterne selbst.  
Der alte Urstand der Natur kehrt wieder,  
Wo Mensch dem Menschen gegenüber steht.”

Ferner, weil das Stück so recht ihn wieder spiegelt, den Dichter, den Sänger, den Verkünder der Freiheit; sagt doch Schiller selbst in einem Schreiben an Iffland: “Im Tell leb' ich und web' ich jetzt,” und später in einem Briefe an Cotta, seinen Freund und Verleger: “Ich hab' ihn mit Liebe gearbeitet, und was aus dem Herzen kommt, geht zu Herzen.”



Auch hat der bald darauf folgende, allzufrühe Tod des Dichters seine letzte Gabe gleichsam verklärt und uns zum teuren Vermächtniss gestempelt.

Wenn ich vorhin gesagt, dass wir mit Vorliebe den Tell wählen zum Studium für unsere Schüler, so meine ich durchaus nicht, dass dieses Drama denselben so leichthin als blosser Lese-stoff in die Hand gegeben werden soll. Klassen, (selbst wenn sie aus Erwachsenen bestehen,) die noch zu kämpfen haben mit den Wortarten, mit der Deklination, mit der Konjugation, denen Subject und Object des Satzes nicht gleich in die Augen springen, die keinen genügenden Begriff haben von der Wortfolge, deren Wortschatz noch ein äusserst spärlicher ist, die können weder Wilhelm Tell noch irgend ein derartiges Drama mit Verständniss, mit Genuss lesen und Nutzen daraus ziehen; es sei denn vielleicht fliesendes, mechanisch richtiges Lesen, und dieses zu erlangen braucht man doch wahrlich nicht die Klassiker in den Dienst zu ziehen. Die Deutsche Litteratur bietet uns ja eine Fülle, eine reiche Auswahl von Erzählungen, Sinngedichten, Balladen, Liedern, Studien, und Plaudereien, kleinen Schauspielen, etc., je nach Bedürfniss, Fassungsvermögen, Alter und Reife der Schüler.

Oder wird vielleicht das Drama mit den Klassen vorgenommen, weil der Lehrplan es vorschreibt? Und schreibt der Lehrplan es vor, auf dass man sich brüsten könne: Bei uns werden die Klassiker gelesen? Oh, es wird hierin viel gesündigt. Ich fand einst beim Schulbesuch in einer kleinen Ortschaft unseres Staates, wo man dem Deutschen in der Hochschule nur zwei Jahre einräumt, den Wilhelm Tell in einer Klasse vom zweiten Jahr Deutsch. Lehrer und Schüler hielten sich krampfhaft an's Buch; es wurde satzweise, eintönig, schwerfällig gelesen, dann übersetzt; hin und wieder griff man ein Wort heraus zum Deklinieren, ein anderes um Person, Zahl und Fall anzugeben; es war sehr wenig Verständniss da, von Freude an der Arbeit, von Begeisterung, von Genuss, keine Spur. Ich wusste nicht, wen ich am



meisten bedauern sollte — ob den armen Lehrer, der sich nutzlos abmühte, ob die jungen Schüler, die sich der freudlosen Arbeit unterziehen mussten, oder die Behörde, die ihnen beiden diese Last auferlegt. Doch hierauf will ich nicht weiter eingehen; denn wir haben vor zwei Jahren an dieser Stelle einen sehr praktischen, gediegenen Vortrag gehört über "German Classics in High Schools," und wenn ich dem Referenten damals schon in den meisten Punkten beipflichtete, so habe ich seither noch besser einsehen lernen, wie sehr er Recht hatte.

Nun zu Wilhelm Tell als Lektüre und Studium für Klassen, deren Kenntniss der deutschen Sprache und Fassungsvermögen überhaupt uns einigermaßen berechtigen, ihnen dieses Werk vorzulegen. Die Schüler sind bereits bekannt mit Schiller's Leben, haben einige seiner lyrischen Gedichte, dies und jenes seiner Produkte gelesen und besprochen, sind unterrichtet worden über die Bestandteile eines Bühnenstückes, über die Anforderungen, die man an ein gutes Drama stellt, haben von Wilhelm Tell gehört und sind freudig gespannt auf die bevorstehende Arbeit. Wir appellieren nun an die lebhafte Einbildungskraft der Schüler, führen sie in die schöne Schweiz, in die Urkantone, an das Gestade des Vierwaldstättersees, zeigen ihnen Bilder davon, erklären ihnen den Stand der Dinge zur Zeit, als dieses Drama sich dort abspielte. Letzteres haben die Klassen übrigens auf Englisch gelesen; denn es giebt jetzt mehrere sehr schöne Ausgaben mit Landkarte, Einleitung, Commentaren, Kritiken, und Erläuterungen; allein sie sollen es nun zu Deutsch hören.

In jenen englischen Vorreden haben die Schüler Manches gefunden über, History, Legend, Myth, Fact and Fable und der Lehrer hat nun auf diesen Punkt einzugehen. Ich hoffe es wird nicht irrelevant erscheinen, wenn ich mir erlaube ihnen mitzuteilen, was ich meinen Schülern diesbezüglich sage: Die Existenz Tells ist kein Dogma; Ihr könnt selig werden ohne an den Tell zu glauben; ich, meines Teils glaube



„dass Tell existiert hat, für mich ist er kein fabelhafter, sondern ein wirklicher Held, eine bestimmte historische Persönlichkeit, der Schütze Tell, von dem man erzählen wird, „so lang die Berge stehen auf ihrem Grunde.“

Mein naives Glaubensbekenntniss wird wol bei einigen der verehrten Zuhörer ein mitleidiges Lächeln hervorrufen, während andere mich beneiden dürften um meinen Glauben an meine Begeisterung für Tell. Wie dem auch sei, gestatten Sie mir Ihnen Dr. Anton Giesler zu citieren, den Verfasser der „Tellfrage,“ einer sorgfältigen Abhandlung dieses vielbestrittenen Punktes. Nach dem er die Argumente für und gegen die Tell-Tradition übersichtlich zusammengestellt, sagt er: „In der Controverse betreff der Ereignisse von 1307 und 1308 ist das letzte Wort noch nicht gesprochen. Noch sind die duftigen Blüten der Tradition unter der Sichel der streng historischen Kritik nicht gefallen. Nichts spricht entscheidend gegen Tell; manches mit Wahrscheinlichkeit für ihn.

Die Gilde der strengen Historiker hat seit einem Jahrhundert die lebenswarmen Erzählungen über die Befreiung der Urschweiz zu vereisen gesucht; namentlich über den Schützen von Bürglen sind die Fluten der Kritik trüb und gewaltig hereingebrochen und drohten ihn zu begraben im Nebelmeer der Mythologie; allein noch glauben die Schweizer felsenfest an die Existenz Tells, bis die Gegner unanfechtbar bewiesen haben werden, dass die Tellgeschichte eine blosse Mythe ist.

Sollte jenes Volk in dieser Frage 500 Jahre lang so gründlich sich geirrt haben? Sollte das noch vor wenigen Jahren (1895) errichtete Denkmal in Altdorf bloss eine mythische Figur darstellen? Nein, die Tell Tradition ist ein unvergleichlich schönes Symbol demokratischer Freiheitsliebe und Thatkraft; sie hat Bürgerrecht im Herzen des Schweizers, und wo immer sich ein solcher findet, ob in Amerika oder Japan, ob auf den Philippinen oder im Transvaal, Tell und das Rütli sind ihm liebe, traute Erinnerungen. Uebrigens



hat Schiller den Tell leben gemacht, so lange noch ein deutscher Buchstabe gelesen wird, und mit Schiller's unsterblichen Tell befassen wir uns ja heute.

Den Stoff zu seinem Wilhelm Tell schöpfte Schiller hauptsächlich aus Aegidius Tschudi's treuherzigem, ausführlichem chronikmässigem Berichte von der Befreiung der Waldstädte und aus Johann Müller's Geschichte der Schweizerischen Eidgenossenschaft. Was Oertlichkeit, Eigentümlichkeiten der Gebirgsnatur anbetrifft, so verhalfen ihm hierzu nebst den Landkarten und Illustrationen Scheuchzer's Naturgeschichte des Schweizerlandes, Fäsis Staats und Erdbeschreibung Helvetiens. u. a. Nicht wenig verdankte er Göthes lebhaften Schilderungen, auch Schiller's Gattin, eine begeisterte Verehrerin der Schweiz, welche sie besucht hatte, konnte ihm manchen einzelnen Zug zu dem grossen Bilde der Oertlichkeit liefern.

Wie emsig muss er, der bekanntlich nie in der Schweiz war, gelesen, geforscht, nachgeschlagen haben, um für sein Drama Lokalfarbe zu gewinnen, um den schweizerischen Charakter in Sitte, Denkart, und Sprache auf so gelungene Weise darzustellen in Bildern, die theils aus dem häuslichen Leben, theils aus der politischen Verfassung entlehnt sind deren sich die Schweizer bedienten.

Ich kann nicht umhin hier zu bemerken, dass von den schönen Zügen Schillers, sein unermüdlicher Fleiss, seine Hingebung an die Arbeit bei so schwacher Gesundheit, bei oft leidendem Zustand mich nicht am wenigsten ansprechen, und oft sage ich mir: Was würde aus Schiller nicht geworden sein, was würde er uns nicht noch Alles gegeben haben, hätte er länger gelebt!

Der Bau des Dramas ist vielfach kritisiert worden, besonders von Gustav Freytag, Viehoff, Vilmar, Düntzer, die ihm den Mangel an entschiedener dichterischer Einheit vorwerfen. Wilhelm Tell's Thaten seien nicht eng genug verwoben mit der Sache der Eidgenossen, Bertha und Rudenz



hätten nichts gemein mit der Befreiung der Waldstädte, die Parricida-Szene und die Barmherzigen Brüder gehörten nicht zu dem Drama, etc. Doch geben sie alle zu, dass in dramatischer Belebung und grossartiger Ausführung Tell den höchsten Preis erringe. Eigentlich laufen in diesem Schauspiele drei Handlungen neben einander: Tell, die Schweizer und Rudenz. Doch hierauf lässt sich's bequemer eingehen, wenn wir zu den einzelnen Szenen kommen.

Zum Anfange führt uns der Dichter bei heiterem Sonnenschein wohl gegen Mittag an das Ufer des Vierwaldstättersees bei Treib, wo wir den prächtigen Anblick auf die grünen Matten, Dörfer und Höfe des jenseits malerisch am Fuss des Mythen gelegenen Schwyz, der Urheimat der Schweizer geniessen. Im fernen Hintergrund sieht man die Eisberge von Glarus. Zugleich hört man das harmonische Geläute der Herdenglocken und, in der Kuhreien Melodie, das Singen eines Fischerknaben, der sich in einem Kahne führt. Gleich darauf dasjenige eines Hirten, der von dem Berge herabsteigt; dann eines Jägers, der auf der entgegengesetzten Seite auf der Höhe des Felsens erscheint. Welch wunderschöner Sprache bedient sich unser Dichter gleich hier, und wie geschickt führt er die drei in den Urkantonen so bedeutend hervortretenden Stände, den Fischer, der zugleich Führmann ist, den Hirten und den Jäger bei uns ein, und heisst sie in der ihnen so eigenen Art den herannahenden Gewittersturm besprechen. Man glaubt aus den Bergen das dumpfe Krachen des Donners zu hören, und an den über die Gegend laufenden Schatten das Umziehen des Himmels mit Wolken zu bemerken.

Nun kommt Baumgarten, den die Reisigen des erschlagenen Burgvogts Wolfenschiessen verfolgen, athemlos herbeigesprungen und muss über den See gefahren werden. Hier hebt sich nun der Anfang der belebten Handlung von der unentbehrlichen Einleitung ab. Dies giebt zugleich Anlass den Tell einzuführen. Kaum hat der Biedermann gehört, um



was es sich handelt, und gesehen dass der Schiffer sich weigert zu fahren, so steigt er in den Kahn und wagt sich während des schrecklich tobenden Sturmes auf den rasenden See hinaus um den bedrängten Baumgarten überzusetzen. Welch herrliches Lob spenden ihm denn auch Kuoni, Ruodi, Werni und Baumgarten in wenigen kräftigen Worten: "Ha, wackerer Tell! Das gleicht dem Waidgesellen! Es giebt nicht zwei wie der ist im Gebirge. Mein Retter seid Ihr, und mein Engel, Tell!"

In der zweiten Szene werden wir von Treib im Kanton Uri nach Steinen im Kanton Schwyz versetzt, und zwar vor das Haus Stauffachers, der uns erscheint als Mann von reiferen Jahren, in welchem Besonnenheit mit Thatkraft, edlem Freiheitssin und schweizerischer Herzlichkeit sich vereinigen. Wir finden ihn in ernstem Gespräch mit seiner treuergebenen Gattin, "die sich des edeln Ibers Tochter rühmt und ihre Hälfte fordert seines Grams." Sie treibt ihn zum Entschlusse sich zur Befreiung der Waldstädte mit anderen gleichgesinnten Männern zu verbinden.

Tell ist mittlerweile mit dem geretteten Baumgarten auch vor Stauffachers Wohnung angelangt und begiebt sich mit dem Letzteren nach Altdorf in Uri wo man eben an einer Festung, Zwing Uri, baut. Schmerz und Empörung bemächtigen sich der beiden Männer beim Anblick dieses schmähligen Werkes; sie und der frondienstthuende Meister Steinmetz mit seinen Gesellen geben diesen Gefühlen Ausdruck in wenigen vielsagenden Worten. Dazu kommt nun noch das Aufstecken von Gesslers Hut und die unerhörte Aufforderung demselben Ehre zu erweisen, um dadurch den Gehorsam gegen den Kaiser kund zu geben. Hier lernen wir Tell kennen als einen schlichten, entschlossenen Mann von wenig Worten; er ist gern allein und will "nicht rathen aber thaten:"

Er begiebt sich nun auf den Heimweg nach Bürglen hinunter und Stauffacher nach dem Hause Walter Fürst's um mit ihm Rath zu pflegen. Hier trifft er den jungen landes-



flüchtigen Melchthal, dem Walter Fürst Obdach gewährt. Da finden wir sie nun die drei Eidgenossen, (wer hätte sie nicht schon im Bilde gesehen!) die Vertreter der Urkantone.

Sehr glücklich ist das verschiedene Lebensalter der drei Verbündeten benutzt: Der etwas ängstliche Alte, Walter Fürst, der besonnene Mann, Werner Stauffacher, der leidenschaftliche Jüngling, Arnold von Melchthal. Wir vernehmen jetzt die Unbill, die man dem braven Sohn, den Frevel, den man seinem greisen Vater, Heinrich von der Halden, angethan. Unvergleichlich schöne Worte legt Schiller hier dem ersteren in den Mund um seinem ungeheuren Schmerz Ausdruck zu geben, und uns zu überzeugen von seinem unerschütterlichen Entschluss, des Vaters Blendung an dem Tyrannen Landenberg zu rächen.

Man hat diesen innigen Erguss des Gefühls zu hoch finden wollen für den einfachen Hirtensohn; aber hat die dramatische Dichtung nicht das Recht in solchem Falle zu idealisieren und ihren Personen den lebendigen Ausdruck schwungvollen Gefühls zu leihen?

Nach längerer Berathung kommen die drei Eidgenossen überein, dass jeder in seinem Kanton für den Bund werben und zehn vertraute Männer mitbringen solle zu einer verabredeten Tagung, vielmehr nächtlichen Versammlung im Rütli.

Hiermit endet der erste Akt, von dem Göthe sagte: Das ist kein erster Akt, sondern ein ganzes Stück, und zwar ein vortreffliches. Im zweiten Akt sehen wir uns an den unweit von Altdorf gelegenen Edelhof des Freiherrn von Attinghausen versetzt. In dem gothischen Saal finden wir den würdigen fünfundachtzigjährigen Greis von hoher edler Statur, umgeben von seinen Knechten, mit denen er nach alter Sitte den Frühtrunk teilt. Das Auftreten seines Neffen Ulrich und dessen Unterredung mit dem Oheim, der den bethörten Jüngling zu sich beschied, geben Schiller Gelegenheit in einigen trefflichen Zügen die Stellung, welche der Adel zur Befreiung der Waldstädte nimmt, zu schildern, Ulrichs Verhältniss zu



Bertha von Bruneck anzudeuten, und die Gesinnung dieses von Hoffnung und Liebe gefesselten, ehrsüchtigen Junkers darzuthun, der, vom Ernste des Lebens noch nicht ergriffen, sich vom Glanze des Oestreichischen Hofes verlocken lässt und das Gemeinwohl seinem persönliche Interesse hintansetzt.

Vergebens versucht der greise Edelman in den rührendsten Worten seinen Neffen von Gessler zurückzuziehen und für die Sache seines Volkes zu gewinnen.

Die nächste Szene führt uns einige Stunden Weges nördlich am Fusse des Uri Rothstock entlang, nach der so oft beschriebenen und besungenen Stelle, dem Rütli. Es ist völlig Nacht; nur der See und die weissen Gletscher leuchten im Mondlicht. Dazu die seltene Erscheinung eines Mondregenbogens. Zuerst erscheinen die Unterwaldner, voran Melchthal, der allein den geheimen Bergpfad kennt; dann kommen die Schwyzer auf dem See herangefahren; zuletzt die Urner, die einen weiten Umweg durch das Gebirg machen müssen um die Kundschaft des Landvogts zu hintergehen.

Nun beginnt eine Tagsatzung unter Gottes freiem Himmel, die wohl einzig dasteht in ihrer Art, und Schillers Ausführung dieser Massenszene gilt als eine der besten aus der grossen Zeit unserer Dichtkunst; denn Schiller beherrscht mit überlegener Sicherheit eine grosse Zahl auf der Bühne. Es liegt in dieser Darstellung eine Schönheit, ein Zauber, eine Fülle von prächtiger Lokalfarbe, die immer auf's neue zur Bewunderung hinreisst. Die gegenseitige Begrüssung der Ankömmlinge von den drei Kantonen, die Einrichtung der Tagsatzung, die Entscheidung der Frage, welches der drei Völker der Landsgemeinde den Landamman geben soll, Stauffachers grossartige Darstellung vom Wesen und Zweck des Bündnisses, der bewegte Austausch der Ansichten und Parteien über die Stellung des Bundes zum Kaiser, über die Mittel und Wege sich von der Gewaltherrschaft der Vögte zu lösen; endlich der feierliche Schwur zu solch feierlicher Stunde im Anblick der Morgenröthe—welch grossartige Gruppe von dramatischen



Momenten in dieser Szene! Sie kommt zum Abschluss indem jeder der dreiunddreissig Beteiligten still seines Weges geht in gehobener Stimmung, zu welcher die umgebende Natur und die aufgehende Sonne wesentlich beitragen.

Der Anfang des dritten Aufzugs entfaltet anschaulich das stille häusliche Leben unseres Helden; denn wir sind nun zu Bürglen im Schüchenthal. Wir finden Tell als Hausvater, seine Gattin Hedwig als Hausfrau auf dem Hofe beschäftigt. Die Kinder spielen mit einer kleinen Armbrust; im älteren Knaben verräth sich schon die Liebe zum Schützenleben. Schiller lässt ihn jenes schöne Liedchen singen: "Mit dem Pfeil dem Bogen," etc., und zeigt uns wie Tell schon die Knaben zur Selbsthülfe anleitet. In der Unterredung der beiden Gatten schildert Hedwig lebhaft ihre Angst wegen Tells Wagefahrten bei der kühnen Verfolgung des Wildes und ihre Besorgniss, die Knaben werden auch das halsgefährliche Gewerbe des Gamsjägers wählen. Sie macht Tell den Vorwurf, er sei immer da, wo die höchste Gefahr sei und denke nie an Frau und Kinder, indem sie auf die in ihrem Sinne tollkühne Rettung Baumgartens anspielt, worauf Tell herzlich erwiedert:

"Lieb Weib, ich dacht an euch!  
Drum rettet' ich den Vater seinen Kindern."

Dass Tell nach Altdorf will ängstet sie; es ahnt ihr nichts Gutes, indem Gessler zur Zeit dort weilt; sie bittet ihren Gatten von seinem Vorhaben abzulassen, oder doch wenigstens die Armbrust nicht mitzunehmen. Tell aber hält sich an den Spruch! "Thue recht und scheue Niemand;" auch kann er ihrer Bitte von Altdorf weg zu bleiben nicht willfahren, weil er zu kommen zugesagt hat. Dadurch, dass Schiller ihn seinen Knaben mitnehmen lässt zum Ehni, vervollständigt er die Vorbereitungen für den Höhenpunkt des Dramas.

Zu gleicher Stunde wo Tell sich von Hause verabschiedet, begiebt sich der Landvogt Gessler mit seinem Gefolge auf die Jagd. Unter diesem befinden sich Bertha von Bruneck (eine Erfindung Schillers) und Rudenz.



Die Güter der adeligen Jungfrau liegen in den Waldstädten, trotzdem ihr Geschlecht auf Habsburgs Seite steht.

In einer eingeschlossenen wilden Felsengegend finden sie während der Jagd Gelegenheit sich zu erklären. Rudenz, der glaubte, nur als Höfling um Berthas Hand werben zu dürfen, ist nicht wenig erstaunt über den strengen Blick, womit Bertha seine feurige Liebeserklärungen vernimmt, und ihm sagt, dass sie an wahre Liebe nicht glauben könne bei dem Verräther seines eigenen Volkes. Sie meint, dass Nichts dem Menschen näher liege als sein Volk zu schützen, Nichts edler sei, als sich der Unterdrückten anzunehmen. Auch liebt sie die Schweizer innig, und bewundert deren edlen Freisinn und idyllische Natürlichkeit. Rudolph gesteht, dass er nur ihretwegen sich Gessler angeschlossen, nur sie gesucht auf Oestreichs Seite. Was dem greisen Edelmann von Attinghausen nicht gelungen, gelingt nun dem Edelfräulein von Bruneck. Rudenz wird der Sache seines Volkes gewonnen; er erwacht aus seiner Illusion und findet sich wieder.

Im nächsten Auftritt haben wir den Hauptplatz des Fleckens Altdorf vor uns, der am Fusse des gewaltigen mit starker Waldung bedeckten Bannbergs liegt. Zwei Söldner halten Wache vor dem aufgestackten Hut; durch ihr Gespräch vernehmen wir, wie sich das Volk dem Gebote gegenüber verhalten hat. Da tritt Tell auf mit seinem Knaben. Schiller lässt durch eine Frage des Kindes ein sehr schönes Gespräch einleiten, in welchem sich Tells Liebe zur Freiheit ausspricht. Eben wollen sie vorüber gehen, als der Knabe den Hut auf der Stange bemerkt. Tell kümmert sich nicht darum und wird verhaftet.

Was nun folgt, ist mit so hoher dramatischer Kunst ausgeführt, dass Wort, Geberde, Handlung und Gesinnung, welche Schiller jeder der fünfzehn Personen, die auftreten, zuerteilt, unsere Bewunderung erregt. Der in schreckliche Angst versetzte Knabe ruft dringend um Hilfe; Rösselmann, der Pfarrer, legt sich ins Mittel; der ängstliche Schwiegervater Fürst



bittet, dass man doch nur inne halte und will Bürgschaft leisten für Tell, noch ehe er diesen fragen kann, was geschehen sei; der rohe Friesshardt zeigt seine Schadenfreude; dem gutmüthigen Leuthold thut es leid Hand an den Tell legen zu müssen: der ungestüme Melchthal kann sich vor Wuth kaum halten; der bedächtige Stauffacher sucht Ausschreitungen zu verhüten; und Tell?—er verbittet sich alle Hülfe.

Gessler kommt zu Pferde mit seinem Gefolge. (Seit den Räubern hatte Schiller keinem Pferde mehr den Zutritt auf die Bühne gestattet.) Von weitem ruft der Despot: "Treibt sie auseinander!" Von seinem Söldner Friesshardt vernimmt er die Veranlassung des Auflaufs; scharf zieht er den Tell der Verletzung des Gehorsams und erteilt ihm nun jenen unmenschlichen Befehl, einen Apfel von Haupte des Kindes zu schiessen. Alle entsetzen sich über das ungeheure Ansinnen. Tell, erst stumm vor Bestürzung, entschuldigt sich, bittet um Verzeihung, um Erlassung dieser unerhörten Strafe; Walter Fürst wirft sich vor dem Landvogt auf die Knie, Stauffacher legt Fürbitte ein; Bertha fleht ihn an mit diesen armen Leuten nicht solch grausamen Scherz zu treiben—umsonst: "Du schiessest oder stirbst mit deinem Knaben!" Rösselmann weist den Tyrannen auf den Richterstuhl Gottes hin; Gessler aber weidet sich an der unaussprechlichen Angst des Vaters.

Der kleine Walter, der still halten will ohne an die Linde gebunden zu sein, und den Pfeil von Vaters Hand erwartet ohne zu zucken mit den Wimpern, ist ungehalten über die Verzögerung: "Vater, schiess zu! Ich fürcht mich nicht!" Während Tell in fürchterlichem Kampfe dasteht, entspinnt sich ein Wortwechsel zwischen Rudenz und Gessler, den der Dichter glücklich benutzt um die Aufmerksamkeit etwas abzulenken. Tell raft sich zusammen, legt an, und schiesst.

Das erleichterte Aufathmen, die Umarmung von Vater und Sohn, die Rührung, das Staunen, der Dank, der Jubel der Umstehenden, sie sind von kurzer Dauer, Hat ja Gessler gesehen, wie Tell einen zweiten Pfeil zu sich gesteckt und weiss



er schon zu welchem Zwecke. Drum will er ihn verwahren, wo weder Mond noch Sonne ihn bescheint. Wehmüthig schauen wir ihm nach, wie er con den Waffenknechten hinweggeführt wird, und, uns zuruft: "Der Knab' ist unverletzt; mir wird Gott helfen." Und sichtlich hat ihm Gott geholfen. Im nächsten Aufzug schauen wir ihn gebunden in Gesslers Schiff liegen, das, von Wind und Wellen gepeitscht, den von schroffen Felsen eng eingeschlossenen südlichen Arm des Vierwaldstädtersees hinaufführt. Die Elemente toben, als ob die Natur selbst sich empörte über die unnatürliche That, die man einem Menschen zügemuthet hat. Mit Kunz von Gersau, Fischer und Fischerknabe folgen wir vom Felsenufer aus mit grösster Spannung jeder Bewegung des Fahrzeugs.

Sieh, sieh! schon sind sie glücklich am Buggisgrat vorbei; doch der Sturm prallt vom gegenüber liegenden Teufelsmünter ab und wirft sie zurück zum grossem Axen; dort erstreckt sich das gefährliche Hackmesser hinaus in den See und sie müssen scheitern. Doch nein! wenn wir unseren Augen trauen dürfen, tritt dort Tell, seine Armbrust tragend in heftigster Bewegung ans Ufer, küsst die Erde, erzählt uns wie wunderbar er gerettet worden und bittet, dass man seine Gattin benachrichtige.

Während dieses sich am östlichen Ufer des Sees abspielt, liegt auf dem Edelhof zu Attinghausen der greise Baron in den letzten Zügen. Walter Fünst, Stauffacher und Melchthal sind um ihn beschäftigt; Walter Tell kniet vor dem Sterbenden. Tells Gattin kommt um ihren Vater und den geretteten Knaben zu sehen. Die Freude des Wiedersehens von Mutter und Kind ist lebendig geschildert. Nachdem ihre leidenschaftliche Erregung über das unmenschliche des Schusses beruhigt ist, ergiesst sich in rührendem Jammer ihr Schmerz über den Verlust des ihnen allen unersetzlichen, geliebten Mannes, der, an Freiheit gewöhnt, im öden Burgverliess dahin schmachten werde. Attinghausen weiss nun um den Schwur im Rütli, um den Apfelschuss, um die glückliche Umkehr seines Neffen



Kudenz. Das versüsst ihm die letzte Stunde; segnend legt er seine Hand auf das Haupt des vor ihm knieenden Knaben, und mit dem Seher-Blick, wie er den Sterbenden oft verliehen ist, weissagt er, wie der Adel von seinen alten Burgen steigen, sich mit dem Bürger verbinden und wie die Freiheit siegend ihre Fahne erheben werde. Vor seinem Hinscheiden ermahnt er die Eidgenossen: "Seid einig—einig—einig."

Und Tell? Er hat mittlerweile den mehrstündigen Weg vom Axenberg über Lowerz nach Küsnacht zurück gelegt. Dort finden wir ihn auf einem Vorsprunge der über der hohlen Gasse sich erhebenden Felsen. In jenem wunderschönen Monolog den Schiller ihn (zum Teil in Reim) sprechen lässt, erschliesst er uns sein Inneres, seine geheimsten Gedanken, seine Beweggründe für die bevorstehende That. Eben erscheint ein Hochzeitszug, der den Hohlweg hinauf zieht. Durch den Gegensatz der heiteren Musik zu Tells Stimmung, dann auch zu Gesslers Tod hat Schiller die tragische Wirkung zu erhöhen gesucht. Gessler biegt ein in die hohle Gasse, Tells Pfeil trifft ihn mitten ins Herz — "Das ist Tells Geschoss!"

Folgt Tumult und Auftreten der Barmherzigen Brüder. Strenge Kritiker geben vor, Tell habe einen Mord begangen indem er dem Scheusal von Vogt den Garaus gemacht. Das wäre der Fall, hätte Tell lediglich aus Rachsucht getötet. Hat er das? Spricht nicht der Charakter des Helden, sprechen nicht alle Vorgänge, alle näheren Umstände in der Tragödie dagegen? War Tell in der That, wie die Sachen in seiner Familie und im Lande sich unterdessen gestaltet hatten, nicht berechtigt zur Abwehr des grössten Unheils, daheim und ringsumher? Musste er den herzlosen Gewalthaber nicht töten, da dieser in seiner Wuth Gattin und Kinder nicht verschont haben würde?

Wieder begeben wir uns nach Altdorf, diesmal zu einer sehr gefälligen Szene. Es ist eben Tagesanbruch; auf den Bergen brennen Signalf Feuer; Glocken ertönen aus ver-



schiedenen Fernen, das Horn von Uri wird mit Macht geblasen; Jung und Alt beteiligen sich an der Zerstörung der Burg Zwing Uri; Melchthal kommt und sagt uns, wie man das Sarner Schloss und den Rossberg erstürmt habe; im ersteren war Bertha von Bruneck auf des Vogts Geheiss eingeschlossen; Rudenz und Melchthal, die nun Genossen und Freunde geworden, setzten ihr Leben daran sie vom Feuertode zu retten; schliesslich wird der Hut auf einer Stange herbeigetragen; es herrscht lauter Freude und Jubel.

Werner Stauffacher bringt die erschütternde Nachricht, Kaiser Albrecht sei ermordet worden und zwar von seinem Neffen, dem Herzog Johann von Schwaben. Sobald die erste Aufregung vorüber ist wird Tell vermisst und stehenden Fusses begeben sich alle auf den Weg nach seiner Wohnung, wo eben Gattin und Kinder in freudiger Erregung von der nahe bevorstehenden Heimkehr des Vaters sprechen. Noch ehe dieser erscheint, wagt sich der Parricida in Mönchsgewand über die Schwelle des Hauses; denn er wähnt, dass gerade Tell, wenn sonst Niemand, sich seiner erbarmen werde. Wohl hilft ihm dieser auf den rechten Weg, wohl heisst er seine Gattin diesen Mann erfrischen und reich mit Gaben zu beladen; allein Parricidas Anmassung, dass er mit Tell auf gleichem Fusse stehe, weist dieser streng zurück.

Der ganze Thalgrund vor Tells Wohndung nebst den Anhöhen wird nun mit Landleuten besetzt, unter denen wir auch Rudenz und Bertha erblicken. Indem Tell heraustritt, empfangen ihn Alle mit lauten Frohlocken: "Es lebe Tell, der Schütz und der Erretter!"—In der mir eingeräumten Zeit konnte ich nicht eingehen auf Einzelheiten, auf Erklärung lokaler Ausdrücke, auf kleine Mängel, Abweichungen, Ungeheimtheiten, wie Schiller sich deren da und dort erlaubt; dies gehört übrigens in's Klassenzimmer. Indem wir mit den Schülern ein klassisches Drama gründlich durchnehmen, verhelfen wir ihnen zum Lesen und Beurteilen anderer Bühnenstücke.



Wir selbst werden, so oft wir Wilhelm Tell lesen, von neuem wahrnehmen welch warmer Hauch durch das Ganze weht, und mit jedem Male die hohe, dichterische Schönheit dieses edlen Schwanengesanges unseres Dichters anerkennen; denn es ist und bleibt das hohe Lied der Freiheit.



# Schiller's Development as a Dramatist.

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Schiller's activity as a dramatist is divided into two periods. The first extended from 1781-87 in which the four earliest pieces were published. The second began with the composition of the Wallenstein Trilogy, published in 1799, and ended with the poet's death in 1805. The second period includes the five great pieces, ending with Wilhelm Tell, which raised Schiller to a preëminent rank among dramatists of all literatures, perhaps second only to Shakespeare among the modern writers. The intervening ten or twelve years were spent in other pursuits, especially in the study of history and philosophy, which were of great benefit to his later works. The first led him to broader views of life since it gave him the means of comparing men and events in different ages and places, of noting the motives which actuate men and the principles that determine life and destiny. Philosophy brought him to the study of the greatest questions which concern mankind, as that of moral good, of abstract beauty and worth, and of moral and aesthetic culture. These studies gave him a culture and maturity, a breadth of view and knowledge of humanity which were lacking in his earliest plays, and which enabled him to invest his later ones with that universal interest which is requisite in every permanent work of literature. The world took on a kinder aspect for him during these intervening years. The poor and homeless poet had gained warm and life-long friends, who were a source of encouragement to him. His merits had gained him some recognition even at the ducal court and had brought him an income, which, tho' small, enabled him to marry and enjoy some of the comforts of life. Lastly they had won for him the friendship of Goethe,



who was henceforth a constant adviser and helper in the poet's work.

All of these influences contributed to the marked improvement in his dramatic work which is evident on reading his plays. I wish to point out some of the general principles of his improvement, illustrating them by references to different plays. I shall not deal with the ideas of these plays, but rather with the improvement in their structure and management, the skill which he acquired in the invention and arrangement of scenes and in the management of the action, his power of describing and the clearer grasp which he had of the main principles of dramatic composition. His first pieces are the inspiration of his native genius, remarkable and powerful, yet crude. In his last ones it is genius trained and perfected, with definite conceptions of his art, of its principles and aims. He began under the full influence of the Sturm und Drang period. His ardent soul chafed at the restrictions of society and threw itself enthusiastically into the movement for greater liberty. His early pieces are the product of that violent literary revolt against law and order, which exalted license in place of liberty, exaggeration and affectation in place of true beauty and art and idealized a morbid sentimentality. Thus these plays abound in extravagant, high-sounding phrases, which are supposed to manifest the intense passion of the speakers. But its effect, aside from awakening wonder at the fecundity of the poet's ideas and powers of expression, tends to lower the characters, since their exaggerated words verge on the ridiculous and seem like the wild tirades of fools. But Schiller, like Goethe, soon outgrew these strange ideals of art and his development began with the study of the classic writers of the Greek drama. In this way he was led to a truer appreciation of art and especially of the principles of dramatic composition. His last pieces became more definite, concise and clear. This was manifested in one way in the unity of the action, which depends primarily on



the plot. The dramatist is much restricted in the choice of his plot by the brevity of his piece and by the requirement of revealing the development of the action before the eyes of the audience. He must compress within the limits of a few hours an action which in real life may extend over days and weeks. He cannot hope to produce all the details, but must depend on a few bold strokes to present the whole course of the action. So he must limit himself and concentrate his efforts on the one or very few main effects which he aims to produce. This requires of him a clear ideal of his plot and action. Schiller's first plays lack this precision. He had not yet learned to restrain himself to the one line of action and refrain from all incidents that did not contribute to this main action. "The Robbers" is the most faulty in this respect. It contains much that is disconnected with the main line of action, notably the long-winded and gross account by Spiegelberg of his capture of the convent. It also fails to bring out clearly and forcibly the main points of the action. It leaves us in some doubt as to what is the chief effect. Is it to show that good men, tho' they may be temporarily misguided and led astray, ultimately turn to the right? Or does it teach the inevitable punishment of sin? From appearances it is Amalia, the purest and truest of any, whose fate is the most cruel.

In "Don Carlos" the poet evidently experienced a change of purpose during the interval between the beginning and completion of the play. The love plot lost its interest for him and in its place he substitutes the tragedy of the idealist. Marquis Rosa.

Even "Love and Intrigue," which in dramatic structure is the best of his early pieces, fails of complete unity of action through the evident purpose of satirizing the profligacy and despotism of the prince's court.

In the plays of the second period this lack of unity and clearness is overcome. There is no uncertainty about the plot



and the effect in "Wallenstein" and in "Maria Stuart." The former presents the tragedy of unbridled ambition, which works its own destruction, the picture of the adventurous son of fortune,

"Der, von der Zeiten Gunst emporgetragen,  
Der Ehre höchste Staffeln rasch erstieg  
Und, ungesättigt immer weiter strebend,  
Der unbezähmten Ehrsucht Opfer fiel."— *Prolog*.

Much criticism has been passed on the play of "Wilhelm Tell," because of its alleged lack of unity. It consists really of three actions. The least important is the love plot of Rudenz and Bertha, which seems unnecessary and does not add to the interest of the whole. But the union of the national interest, involved in the struggle of the three Cantons for liberty, with the Tell plot is so close and natural as to overcome, in my mind, all objections. In fact the main plot of the struggle of the whole nation for liberty is so general as to require the use of individuals as representatives, among whom Tell has the leading rôle, who, by arousing interest for themselves, lead to a more definite interest in the nation. "Wallenstein" has a double plot, the subordinate interest being represented by Max and Thekla. But this second action was purposely introduced to lighten up the gloomy features of the heavy tragedy. Its general effect, so far from detracting from the main interest, heightens it by contrast and reveals the darkness of Wallenstein's deed, which involved even the happy lovers and brought them to destruction.

It appears then that Schiller was much more skillful in the handling of the action in his later dramas. He appreciated the requirements of clearness and definiteness in forming the "skeleton" (Knochengebäude), as he called it,\* for he recog-

\*Letter to Goethe of March 18, 1796.

nized that everything depended on that in the drama just the same as in the human structure.



But the outline of the action includes also the motivation, which is one of the main points in a drama. Indeed the purpose of a play is to reveal the emotions, the hidden springs of action. Schiller was very careless on this point in his first pieces. In them he made use of inconsistent motives. It may be said that these plays are unnatural and really pathological studies, so that they should not be judged by the usual principles of criticism and should not be condemned for lack of naturalness. I can think of no other plea to excuse their inconsistency. Would any real father be so weak and easily deceived as old Moor? Or if he were, no affectionate son would allow his fate to turn on a letter. Again, the scene in which Spiegelberg persuades the reckless youths to become robbers, which might almost in itself yield material enough for a whole drama, is one of the weakest in the piece. Men do not decide for trivial reasons to become robbers and cut-throats. Yet, in this case, the suggestion, which was apparently new and sudden, was accepted with little reluctance, as if, with all except Moor, for the pure love of recklessness. President von Walter in "Love and Intrigue," and Emperor Philip in "Don Carlos" are unnatural fathers. It is hardly within the bounds of credibility that the former would deliberately drive his son into an alliance with an adventuress and that the latter would surround his only son with spies and try to entrap him to destruction. But even admitting these unnatural conditions, the motives for some of the most important acts are not forcible and are inadequate to satisfy the reason. But in the later works Schiller used more care in the elaboration of the motives and thus imparted to the action greater verisimilitude. In none of them was he more successful in this than in "Wallenstein," and the reason may lie in the fact, that he spent much longer time in preparation of this piece than for his others. Although its action is complicated, involving the acts and motives of several leading characters, yet nowhere does it offend the sense of reasonable-



ness. It was a question of displaying the way in which the great general, from merely entertaining the thought of treason, was brought to the commission of the act. With this purpose in mind he sets to work to devise and arrange each incident, so that the whole action resembles a chain of events, rising with increasing interest to the climax. The various influences at work on the general's mind, leading him step by step to the fatal decision, are portrayed vividly; his consciousness of power as the commander of 60,000 men, raised by his own efforts, dependent on him and devoted to his service, the officers' pledge to him, his pusillanimous treatment by the emperor, who seeks in an underhanded way to depose him from his command, the scheming arts of Count and Countess Terzky and Illo, Wallenstein's superstition and faith in astrology, the defection of his own troops, the urgency of the Swedes and the capture of his messenger. All is so forcibly described, that we feel almost that he was justified in turning against his enemies. The motives of his enemies are also carefully assigned. They were actuated by different aims, springing from their own selfish natures. Only old Gordon and Max are true to the ideal principle of law and duty, even at personal cost. All the rest are incited by base aims, Octavio by envy and ambition, Isolani by fear and Buttler by revenge.

Goethe said once that Schiller was careless in assigning motives and that was the reason possibly for the greater theater effect of his plays. Goethe was so concerned about this part in his plays as to retard the movement sometimes by too careful elaboration of the motives. But Schiller perceived that movement is the chief requisite of the drama and so properly laid the emphasis on that. Even in his later pieces he did not always explain the "how" and the "whence" of each action and did not limit himself to pure reality. In "Tell" he brings the leaders together in any scene wherever their presence is required, as if the limits of space did not



apply to their cases. But he himself has answered the objections to his procedure in a letter to Goethe (April 4, 1797): "The modern poet troubles himself laboriously and anxiously about co-incidences and subordinate matters and in the endeavor to approach reality, he loads himself with the flat and unimportant and runs the risk of losing the deep-lying truth, in which really all poetry lies. He would like to imitate exactly a real case and does not consider that a poetic presentation, because it is absolutely (abstractly) true, can never coincide with reality." I think he means that true poetry is abstract, idealistic, not subject to the conditions of space and time. Thus it cannot coincide exactly with reality, which is limited by these conditions. At any rate Schiller was an idealist, who never aimed to present actual reality in his plays. He held that the drama should have a moral purpose and should present things in an ideal state, as they ought to be rather than as they actually are. So his characters are idealized and often speak in exalted language quite inappropriate to their conditions. He who insists on realism must turn to some of the modern poets, for he will not be satisfied with Schiller, though I think the most of us will still prefer him.

Schiller's last plays are celebrated for the skill therein displayed in the exposition of the conditions and of the characters of the leading parts. The play itself covers only a small portion of time. But the audience must be made cognizant of the previous circumstances. This cannot be done by any explicit statement as in history, but it is as if the players were before us in real life and we learn the important facts about them from their own acts and from little suggestions thrown out here and there during the progress of the play. Schiller's early pieces consisted too much of talk. The characters were often stopping to turn their souls outward and reveal in words what was passing in their minds. But the drama demands movement. One scene in which a man appears acting under strong emotion is worth pages of description, for it reveals the



emotion by its effect. Ferdinand berating the weak, foppish marshal, forcing into his hand the pistol for a duel and at last spurning him away in contempt, reveals Ferdinand's rage in a powerful way. Schiller became by practice more adept in this indirect method of exposition. His "Wilhelm Tell" is a masterpiece in this art. Tell's quick decision to rescue Baumgarten, his calmness when confronted by the guards' pikes and surrounded by his excited countrymen, the peaceful domestic scene and other similar ones permit us to form a correct picture of the man. In the same way the tyranny of the governors is presented by tyrannical acts, such as the ruthless attack of the troopers on the innocent fisher's cabin and the shepherd's herd, the building of Keep Uri and the task-master's cruel treatment, and especially Gessler's inhuman harshness to Tell. "Wallenstein" and especially "The Camp" is a model of Schiller's skill in explaining, by means of spirited action and animated, pithy conversation, the points necessary to understand the play. How the camp bustles with the life and stir of the soldiers off duty. In lively style are presented the rough, free ways of the soldiers, their looseness, carelessness and overbearing ways. That furnishes a vivid picture of the demoralization and desolation of the war. These men have grown up in war times. They care nothing for quiet, peaceful pleasures, they are indifferent to religion, fatherland and family life. The genius only of one man binds together these turbulent fellows. He holds them, not as subjects of the emperor, but the one principle on which he insists is absolute obedience to him. He needed only to have the drums beat, in order to raise an army of 60,000 men, drawn together from all quarters by the magic spell of his name, the generosity of his rewards, the splendors of his success. What contempt both generals and men show for the emperor! What has he done for them? He refused them supplies and complains, because they quartered themselves in a rich province to support themselves. Only one man is able to preserve them



against all opposition and keep them from ruin, the mysterious, reserved thinker, the generous rewarder, the invincible leader.

Parallel to his power of exposition is his skill in description. He shows special superiority in the handling of scenes, where masses of men appear, as at the banquet, in council and in battle and in the popular gatherings of the Swiss. In these scenes he holds the different parts with firm grasp and they move before us in their animated and varied movement as in real life. Such scenes as those of the banquet in "Wallenstein," and of the Diet on the Rütli are masterpieces of that style of description.

Noteworthy is his power to impart the feeling of actuality to his scenes. For this he uses bright, artistic touches, bringing out the landscape as in a panorama. "Wilhelm Tell" offers the best instances, but there are others which reveal great capacity in this direction, as the scene in "Maria Stuart," in which Mary and Kennedy have been allowed to walk for a few minutes in the park enclosing the castle. The scene acquires added interest from the details of the landscape, "the green carpeted meadows," "the heavenly air," "the green trees," the "gray misty mountains" of Scotland rising in the distance, the clouds flying southward towards "France's distant ocean," and the fisher with his boat by the river. With the same light touches he presents the moods of his characters. Mary, now released from her dark prison, is filled with hope and new life. She steps along cheerfully in the new feeling of freedom and bursts out in the words:

"Lass mich der neuen Freiheit geniessen,  
Lass mich ein Kind sein, sei es mit!"

She views her temporary freedom as the forerunner of permanent liberty. The hunting horn in the distance recalls to her the stirring pleasures of the chase:

"Ach, auf das mutige Ross mich zu schwingen,  
An den fröhlichen Zug mich zu reißen!"



But now suddenly her joy turns into dismay, as it is announced that the queen is at hand and will talk with her. In dark contrast follows the tragic interview which seals Mary's doom. This sudden turn is an example of the contrasts frequently used to heighten the effect. He employed the phenomena of nature, especially in "Wilhelm Tell," for the same purpose. Notice the characteristic strokes which heighten the tragic effect of Wallenstein's death, the silence of the night, lit up with unnatural and uncertain glow, the stars, even Jupiter, veiled by the ominous thunder clouds, the gloomy, despondent mood of the general, the foreboding dreams of Countess Terzky, Gordon's and Seni's warnings, Buttler implacable to Gordon's entreaties, the clarion's shrill note in the midst of the night, the slamming of doors, the sound of loud voices,—then deathly silence.

Much of the progress which he made in the art of describing his characters came from the power of considering them objectively. It gave him the power to look at them in a cold, critical spirit and to develop and manage them just as parts of a whole, in order to satisfy the artistic requirements. The real Wallenstein, for instance, was quite an undramatic character. As a traitor he was hardly capable of awakening any interest or sympathy in us. It was necessary to soften these repellent features by emphasizing other admirable traits. So he was represented as generous, tolerant and liberal, and having at heart the welfare of the empire. He is shown as entertaining pride in his daughter and real affection for Max, whom he had picked up one morning as a half-frozen boy and warmed in his mantle. In "Maria Stuart" it was necessary to overcome the prejudice against a woman who was confessedly guilty of the murder of her husband. So she is represented as suffering extremest misery and deeply repentant of her former sins, as humble, religious and very affectionate to her servants. To strengthen this feeling is the aim of the touching farewell scene of Mary and her servants. To produce



just the opposite effect, that of abhorrence, Armgard and her children are interposed in Gessler's pathway, to invite him to a deed of cruelty just as the fatal shaft pierces his breast.

Brilliant effects are produced by contrasts also. Wallenstein has his good and bad counsellors, Max and Gordon on the one side, Illo and Countess Terzky on the other. Max has also his father, and best of all, Thekla to urge him to the right, and is opposed by Wallenstein. Queen Elizabeth is urged to clemency by Talbot and to cruelty by Burleigh. Tell, as the just defender of his life, is contrasted to Duke John, the Parricide.

A fruitful source of Schiller's progress was his study, during the interval between the two periods of his dramatic activity, of the Greek plays of Sophocles. The influence of this study led him even to the imitation of a Greek tragedy in his "Bride of Messina." It is apparent also in the treatment of the tragic element in the plays of the second period. The tragic force of the Greek play came from without. A fate impending over a whole family even to its latest descendants, an oracular utterance or some decree of the gods was taken as the force destined to overwhelm the hero. But this does not satisfy the modern idea of justice, there must be shown an inner relation between the character and deeds of the hero and his fate, as of cause and effect. Unless there is a conviction of that connection, the fate is not felt as tragic. Again the tragic force must intervene in such a way as to fulfill the purpose of the tragedy, which Aristotle defined as the awakening of compassion and awe and the purging of evil. Schiller was well aware that the significance of the whole play turns on this point. He recognized also that the classic ideal was no longer satisfactory, inasmuch as the ideas of morality, of Providence, of sin and its consequences have essentially changed since the time of Sophocles. He attempted to adopt the Greek ideal to modern requirements. The tragic fate is one of the weakest points in his early plays. The heroes in them fell as



victims of outward circumstances. The fate which befell them was not retribution for sin, but was misfortune. The catastrophes, therefore, awaken compassion, to be sure, but no awe, no respect for the sublime moral principle, that "whatsoever a man soweth, that shall he also reap." The tragic force received a distinctly stronger treatment in the later pieces, and in none is it better or more successfully handled than in "Wallenstein." In this the nemesis springs from the act of treason. Wallenstein is overwhelmed, because he is a traitor, and from the instinctive horror of traitors his fate is recognized as just, however much it may awaken compassion. Then, lest the deliberate act of treason would awaken abhorrence, it is represented as being forced upon him by accident.

"Wär's möglich? Könnt' ich nicht mehr, wie ich wollte?  
Nicht mehr zurück, wie mir's beliebt? Ich müsste  
Die That vollbringen, weil ich sie gedacht?  
Nicht die Versuchung von mir wies"—*W. Tbd.*, 1, 4.

While his act of treason was the immediate cause of his fate, there is a remoter tragic force which strengthens the main one, in the feeling that his over-weening ambition and arrogant pride brought on his destruction. The use of a secondary tragic element which forms a sort of background and a support for the main force was continued in other plays. Thus in "Maria Stuart" the main force is found in Elizabeth's jealous and malevolent disposition. Mary's personal charms, her attractiveness to the men, provoked Elizabeth's jealousy and impelled her to dispose of her rival. But the other idea is joined to it, that Mary's death is retribution for her former sins. This subordinate force is indeed made prominent, for the feeling that the catastrophe came from a jealous rival's hate would rather awaken abhorrence than reverence for anything holy. It is a fine stroke of the poet to



emphasize the idea of retribution, as in Mary's confession to Melvil, she says:

"Ach, eine frühe Blutschuld, längst gebeichtet,  
Sie kehrt zurück mit neuer Schreckenskraft  
Im Augenblick der letzten Rechenschaft."—3693-95.

And again,

Gott würdigt mich, durch diesen unverdienten Tod  
Die frühe schwere Blutschuld abzubüssen.—3735-6.

In the "Bride of Messina" we have the nearest approach to the Greek nemesis, and on this account this tragedy, however perfect from an artistic standpoint, seems to many the weakest of any of his last works. The mysterious fate enveloping the family was the curse pronounced by the grandfather, that only hatred and disaster should result from the unhallowed marriage. A dream revealed that the curse was to be fulfilled through the birth of a daughter. This gloomy fate hangs like a pall over the innocent mother and children during the whole action and finally overwhelms them in catastrophe by the very means through which they sought to avert the disaster. This was well conceived for a Greek tragedy, but the modern world does not take kindly to the punishment of the innocent. Even here Schiller has conformed partly to modern taste by introducing several subordinate forces, as the retribution for the usurpation of the throne by this family, the punishment of the sin of secretiveness and more than anything else, the just consequences of the rash, fiery anger of the two brothers.

Some have criticised Schiller's treatment of the nemesis, regretting that he was too much influenced by the Greek ideal. There is certainly considerable ground for such a belief. It may be urged that the nemesis in "Maria Stuart" did not spring from Mary's deeds, but that it was present from the first, that Elizabeth had already resolved on her death and only hesitated to carry out her resolution; that in "The Maid of Orleans" it is altogether too refined for ordinary appreciation; and that finally in the "Bride of Messina" it is incompatible with modern



ideas of morality. My own opinion is, that in "Wallenstein" he reached the highest ideal, the most successful treatment of the tragic force; that his next plays were experiments from which he again returned in *Tell* to the true ideal.

Goethe gave this characterization of his friend's genius: "Schiller's talent was specially fitted for the theater. With every play he advanced and became more perfect. \* \* \* Every week he became a different person, more complete; every time that I saw him, he seemed to me to have advanced in reading, in scholarship and judgment."—*Eckermann's Gespräche*, I, 98.

No finer eulogy could be expressed of the noble, aspiring poet, who, never satisfied with past achievements, was ever striving upwards towards the attainments of the highest ideals. Although cut off in the prime of his powers, he left behind a glorious series of plays to perpetuate his renown. What he might have become, had his life been prolonged, can only be left to imagination; what he really was, the foremost dramatic genius in all German literature, is attested by the general popularity of his works and by the veneration of his countrymen.



# The Middle English Legend of the Assumption.

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Like many another word in the English language, the word 'legend' has had a development such that in the modern use of the word one almost entirely loses sight of the original meaning. In modern use 'legend' most commonly means, to quote Webster's dictionary, "any wonderful story coming down from the past, but not verifiable by historical record." It will be noticed that in this acceptation of the term, 'legend' is not easily distinguishable from myth, or fabulous story. A legend, in this sense of the term, as for instance, the "Legend of Sleepy Hollow," is quite different from one of the legends of early English times, and the history of the origin and evolution of the word is an interesting one.

The word 'legend' had its origin in the Church. The beginnings of legendary story are to be found in the *Acta Sanctorum* ("Lives of the Saints"), which, from the earliest times, found a use in the services of the church. The evolution of the legend from the beginning is an interesting but unusually obscure subject in literary history. In brief outline the course of the development seems to be something as follows. \*

Selections from the *Acta Sanctorum* at first were read on Saints' days, during the mass. Their usual place in the service was before the reading of the epistle, the officiating priest ascending the pulpit later to give an explanation or application of the story. But it was only after these readings had been received into the *offices* of the church, outside the mass, that

\* Horstmann—Altenglische Legenden—Neue Folge.



legendary story found opportunity to develop. In early times the nocturns, or midnight *offices* of the church, had consisted exclusively of psalm singing, with *pater noster* or *credo* in the pauses. Later, in the eighth century, to fill out the long watches of the night, readings were introduced. These *lectiones*, as the readings in the offices came to be called, were either; (1) selections from the Scriptures, or (2) selections from commentaries or homilies of the church fathers, or (3) readings from the *Acta Sanctorum*. These last readings came to be called *legenda* that is to say, 'things appointed to be read,' as distinguished from *lectiones*, or simple 'readings,' and as their development plainly indicates, soon became a prominent and, no doubt, enlivening feature in the long, dreary night watches.

Here, then, in the nocturns, the legend found an environment favorable to its evolution, and here it developed its full power. The flourishing period in the history of the legend coincides with the culminating period in the history of the cult of the saints, that is to say, about the thirteenth century. About this time the saints were honored as never before. The number of saints' days multiplied. Each church celebrated its special saints. One celebrated not alone the death day, but the day of burial and of translation of the saint. New saints came to be venerated, and long forgotten ones were brought anew to memory. One collected the relics and wrote the lives of these saints. One wrote also hymns and songs in their praise and made for them festivals with three nocturns. Whether the rise of legend is to be regarded as the cause or the effect of this remarkable movement, certain it is that in the church offices for these new church festivals, the legend found a use. The saints' days often fell on week days, and one had to fill in 'readings,' for which nothing was prepared. Here the legend offered itself with especial appropriateness.

It is no doubt such circumstances that explain the rise of the legend. The long night offices, or nocturns, favored the legend's development. But the use of the legend was by no



means confined to these offices. It came later to be read in the mass, within, or in place of, the sermon, after the reading of the 'gospel.' In early times it had been permitted to the clergy, in place of original productions, to read the homilies of others, and it is no doubt to this practice that we owe such collections as the Blickling Homilies, Bede's *Homiliae de tempore* and Aelfric's homilies in Old English, and the Ormulum and the several homily collections in early Middle English. In the eleventh and twelfth centuries the older element continued to predominate in the sermons, even on saints' days; at least there are no legend collections preserved for this period. But in the thirteenth and fourteenth centuries, in the culminating period of saint worship, the legend came quite to displace the older homily on festival days of the saints, and the homilies came to be limited in use to Sundays and festivals of Christ.

We see then that the legend had its origin in the church, that the word means 'something appointed to be read,' and that this 'something to be read' applied exclusively to accounts of the lives of saints. We have also seen that the legend found in the nocturns, or *offices* of the night, circumstances favorable to its development and that the legend later came into very general use on saints' days in place of the sermon.

It is no doubt this latter use that explains in part the multiplication of legends in the thirteenth and fourteenth centuries. Legendaries, or books of legends, were formed, with legends appointed for each saint's day in the year, and in time these became so important as to absorb within them the homily books, or collections of sermons for each Sunday, or festival of Christ, in the year. Such was the case in the *Legenda Aurea* of Jacobus à Voragine, made known in modern times by Longfellow in the "Golden Legend." The complete *liber festivalis* came to full into two parts; the *temporale*, containing the homilies for the festivals of Christ and the *sanctorale* containing the legends for the saints' days. In this way were formed



vast cycles of legend in Northern and in Southern England, with a legend for each saint's day in the year.

In English literature the legend found an especially favorable environment. Christianity had from the first been received in England with a peculiar fervor. In the years following the conversion of England, there bloomed a rich Christian poetry, which soon almost displaced the earlier national, heathen epos. Everyone knows how with the purely national strains of *Beowulf* was interwoven the Christian element. Everyone knows also how Caedmon received his inspiration to sing his fervent song of the Creation. One need only mention further such names as Wulfstan and Aelfric, to show how strong was the religious current in early English literature. On the crest of the religious wave came the later writings of Cynewulf, the genuine legends; the *Crist*, the *Andreas*, the *Elene*, and the *Juliana*.

The Norman conquest introduced into England a flood of romances of every conceivable origin. The Conquest also probably explains the slight revival of genuine English romantic traditions, such as those of Horn, Havelok, Waldef, Goderic and Wade. But through the period immediately following the Conquest, of the domination of the French and Latin languages in English literature, there had persisted a thread of the Old English tradition, in the homilies, which for a long time continued to be industriously read and copied. With these, in the twelfth century were associated new homilies, the direct lineal descendants of those of Aelfric and Wulfstan, and when, after two centuries, the English language had to some extent regained its former position, Cynewulf also found successors, and the English legend flourished once more.

Indeed in this period of the new birth, so to speak, of English literature, the legend flourished as it had never done before in English literature. The conditions were unusually favorable for the propagation of legend, for several reasons. In the first place the period was the one, when, as hinted above,



saint worship was at its height. Stories of the saints were revived, imported, invented. Again, this was the age of the flourishing of romance. The Crusades had promoted a lively commerce in stories, and from France stories were distributed into the most remote parts of Western Christendom. Story telling was the spirit of the age. The *seggers* and *disours* journeyed from baronial hall to baronial hall circulating the romantic tales collected and arranged by the *trouveres*, and this same spirit penetrated to the church.

Indeed romance and legend in this period came to have very much in common. The story of the Grail had its origin in a legend of Joseph of Arimathea which had circulation still at this time. The *Legenda aurea*, Longfellow's Golden Legend, was collected during the latter part of this period. And the similarity in tone of legend and romance of this time is strikingly indicated by the fact that the well known romance exalting the true friendship of Amis and Amiloun, found use as a church legend about this time. In fact it is only about two hundred years ago that these fictitious saints were decanonized by the church.

Further we must remember that in this period of Norman domination, the greater part of the educated English speaking people were connected with the church, so that with a few exceptions, such as the well known romances of Havelok and Horn, the romantic, story-telling spirit of this time is preserved to us in English only in the highly colored legends of the period.

I have made this long preamble in order to give some idea of the setting of the legend announced in the title. I want now to introduce you directly to the Middle English legend of the Assumption, which besides its intrinsic interest, is interesting as reflecting the religious spirit and the story-telling spirit of the time, and as showing the very wide circulation of the legendary stories.



The story, which is composed in riming couplets, begins :

**Merie tale telle ihe this day  
Of seinte Marye, that swete may.**

In substance the story is as follows :

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\* This summary is borrowed from Lumby's edition of the poem.

" When our Lord was hanging on the cross, He called to Him St. John and the blessed Virgin, and while in His agony, commended His mother to the care of the beloved disciple. St. John placed her in the temple to live among other women who have there devoted themselves to a life of religion. While living there, she wins the love of all by her kindness and self-denial. After sometime, however, a heavenly messenger comes to her, to tell her that in three days she is to be transported to her son. The grief of her friends on hearing of her approaching removal from among them, is very great, and in the midst of their sorrow St. John enters and is made acquainted with what is about to happen, whereupon, like the rest, he gives vent to the most piteous lamentation. Soon arrive all the other apostles, except St. Thomas, having been brought, each in a mysterious manner, from some distant land where he was engaged in his preaching. St. John introduces them to our lady, and she begs them all to watch with her, and after her death, to take care of her body that the "felon Jews" do it no shame. Christ descends with a company of angels to whom he has previously given an account of all His life on earth, His death, descent into hell, resurrection and ascension, and His intention to bring His mother from earth to heaven. In the interview between the Virgin and her Son, she addresses to Him a most earnest appeal for the race of mankind, and also for herself, that the devil have no power over her as she is departing. Our Lord gives special charge to the archangel, Michael, to keep her, and soon with songs of angels her soul is borne away.



Over her body the apostles watch, and prepare to bury it in the valley of the Jehoshaphat, according to our Lord's command to Peter, but as they are proceeding through the city of Jerusalem, the funeral is stopped, first by a Jew, who, in consequence, becomes sorely afflicted, and entreats Peter to heal him. He reminds the apostle that on the night of our Lord's apprehension, when danger of discovery was imminent, it was through him that Peter was screened from detection and saved. Saint Peter promises to heal him if he will believe in Christ, and on his expression of his faith, he is immediately restored. Being baptized, he is sent forth to preach, and is most effective in his ministry, converting twenty thousand and more by one sermon. The next obstruction arises from a large company of Jews, who have resolved to carry off our Lady's body; but they are all miraculously stricken down and deprived of the use of their limbs, nor are they restored till they have confessed their belief in Christ Jesus. When the apostles reach the valley of Jehoshaphat, they deposit the body in a tomb, and while they are waiting there St. Thomas arrives from India. They reproach him for his characteristic absence, and tell him all that has occurred. To appease their anger, he relates to them how the blessed Virgin appeared to him in a bodily form as he was on his journey, and as testimony to his words, produces a girdle which he had received from her. This they all recognize as one which they buried with her, and now they begin to question whether her body has been carried away as well as her soul. To settle their doubts, they go to inspect the tomb, wherein they find no body, but only a little manna, which appears to them emblematic of the Virgin's holy life. Thus relieved from the duty of watching, they return to Jerusalem and are carried each to his own place in a manner as mysterious as that in which they had assembled."

Unfortunately any summary must fail to do justice to such a story. Besides the necessary loss resulting from any con-



densation, in this particular case, in summarizing, some of the most essential and interesting qualities of the tale are lost, for the intense religious fervor and the quaint forms of expression peculiar to things mediæval, and which are among the most attractive elements in the tale, necessarily cannot be reproduced in summary.

But the intrinsic interest of the story is not the only one. In fact in a paper like the present one, perhaps it is the minor element of interest. The story is also interesting as typical of the great multitude of legendary stories in circulation in the thirteenth century, and in its origin, its manner of preservation, its multiplicity of versions, its wide circulation, and the purposes for which it was used, this legend can teach one many a fact about the vast body of contemporary legends.

If we examine the question of the origin of our legend, we find that the legend of the Assumption was not a native English product. According to ten Brink, it had its origin, like many another legendary and romantic tale of this time, in the orient. The time of origin was certainly not later than the second half of the fourth century. The legend had a wide circulation in the East. Besides the Greek versions, we know of three Syriac, and one Arabic versions, and of a similar tale in Ethiopia. From the orient the legend spread into the literature of Western Christendom. Tischendorf gives a list of a dozen Latin manuscripts of the legend. It found circulation in France and Germany, and in both countries was translated into the vernacular language.

The story seems to have made its first appearance in England in the French version of the Anglo-Norman Wade, in the second quarter of the twelfth century. Of an English version, for English hearers, we have no trace before the middle of the following century, from which, it would seem, we must infer that the legend remained the exclusive property of the French clericals about a century before coming into general circulation in the English speaking world. The



earliest English version is the one summarized above, in short riming couplets, and, as we have said, composed probably about 1250 A. D.

The exact relation of this earliest English version to its predecessors has never been definitely determined. No one of the earlier versions seems to have been the exact prototype of the English version, and we have, no doubt, to do with a composite version. Unlike the romances, the legends were more or less learned, scholarly productions, not descended in a direct line of oral tradition, and no doubt the composer of the first English version was very eclectic, and had before him a number of versions, both French and Latin, and from these compiled his English story.

The wide circulation of this version of the story is attested to by the relatively large number of manuscripts in which it is preserved. Many of the important productions of this period, which have escaped oblivion, have done so by the narrowest possible margin. The story of Wade, we know of only by chance allusions here and there in works that are preserved, and Havelok and the Ormulum are preserved in unique manuscripts. Indeed the invaluable unique manuscript of the Ormulum was rescued from destruction over in Holland only by the rarest good fortune. The story of the preservation of our version of the Assumption has nothing so interesting as this to offer, for it is well preserved in six, possibly more than six, manuscripts. The fact that so many different texts are preserved is interesting in another way, because it indicates the popularity that the story enjoyed, and by the extremely divergent readings in the different manuscripts, it shows that oral, word of mouth tradition must have played an important part in the handing down of the poem, a very interesting fact in the history of our early literature.

Another interesting bit of information supplied us by the multiplicity of manuscripts is that regarding the original use



of the poem. What was the original function of our legend? The gospel reading and the homily, as we have seen, still retained, in part at least, their place in the mass, but were supplemented by legendary anecdotes, or even by entire legends. Was the English legend of the Assumption originally intended for a place in the religious service, or was it rather a lyrico-romantic production with a sacred theme? The original use for which the poem was designed, it seems to be impossible to determine. In actual use, however, it seems to have played a double role. In two of the six manuscripts in which the present version of the story is preserved, the legend is associated with romances, and we must infer that it is the romantic quality of the legend that has appealed to these collectors. In the other four manuscripts, however, the associations are distinctly churchly, though one of the four seems to be rather a literary collection than one designed for practical use in the church service.

We find further indication of the actual application of the legend from internal evidence. In all of the manuscripts the poem is referred to as a *tale*, and as a *lesson* (that is to say, a 'reading'), and if we may judge by the general tone of the different versions, the place for this 'reading' was, quite likely, the church. Even if the reading was not always confined to the church, it seems to have been usually of a professionally religious character, as we must infer from the remarkable conclusion in the Brit. Mus. Add. MS. 10036, from which one must infer that this poem was regarded as a very effective religious panacea. With your permission I will read the lines referred to:



**W**E biseche thee for alle that hereth this vie ('life')  
 Off oure ladi seynt Mari,  
 That Ihesu schelde hem fram grame  
 Fro dedly synne and fro schame.  
 Ne mys-aventure schal bi-falle that man  
 That this a vie here can.  
 Ne no womman that ilke dai  
 That of our ladi hereth this lai,  
 Dien ne schal of hure childe;  
 For oure ladi hure schal be mylde.  
 Ne none mys-aventure schal be-falle,  
 In felde in strete ne in halle,  
 In stede ther this vie is rad,  
 For oure ladi hure sone it bad.  
 And the archibisshop seynt Edmound  
 Hath graunted .xl. daies to pardoun  
 To alle that this vie wol here  
 Or with good wille wol lere.  
 Ihesu, for thi modre loue,  
 That woneth in henine vs above,  
 Graunt vs, yif thi wille is,  
 The mochil joie of paradis.  
 A praier ther to seie alle we,  
 A Pater noster pur charite,  
 And an Aue marie ther to  
 That Ihesus vs graunt so. Amen.

¶ Celia regina sit scriptori medicina.

I could wish that the present reading about the legend might be equally effective for good.

Thus far we have considered only the one, the earliest English version. The six different manuscripts attest to the popularity of this version. The wide currency of the story is even more strikingly illustrated by the number of different versions. We have seen that the tale of the Assumption found circulation in England both as a romantic story and as a devout legend. It must have been in the first of these two roles that it was admitted to the famous collection of romances of the Auchinleck MS. Here the story appears in a new dress, composed in six-line strophes with *rime couee* probably under the influence of the ballad singers. The content of this



version seems to be substantially that of the earlier version. The first stanza of this version is:

" Who so beres palm, the tokne is this,  
That in clene lif he is;  
That is to vnderstande:  
Hit is tokning of love.  
That god him haues wraththe forzove,  
That beres palm on honde."

Another metrical version of the "Assumption" forms a member of the Southern cycle of legends, which go to form a church legendary. Still another metrical version belongs to a Northern legend cycle. Still another version of the story belongs to a second Southern cycle. Another, different version is the one incorporated in the Northern *Cursor Mundi*. Another version still is mentioned as having formed part of a lost work of the Scotch poet, Barbour.

Still further deserving of mention are the two prose versions, the one contained in the "Festial," the well known mediaeval sermon collection by Johannes Mirkus, and the other forming a part of the *Legenda aurea*.

This enumeration of versions, five in verse, two in prose, will demonstrate effectively the enormous popularity enjoyed by this tale, also its use in the service of the church. The story seems to have been very universally woven into the religious works of the time, so that its history covers the range of the Middle English period, and the different verse forms represent very well indeed the development of metre in this period of our literature.

The legend of the Assumption is interesting, then, as a representative of a very important form of literature. The manner of its origin, the means by which it has been preserved, the double role that the story played in religious service and in secular amusement, the surprising multiplicity of nearly independent versions,—all these facts throw a flood of light on the history of the English mediaeval legend in general. These are the extrinsic elements of interest in the



legend. I have purposely laid upon them the greater stress since probably very few who are listening to this paper, have ever read the legend under consideration.

But the intrinsic interest in our metrical legend is a real one, and I do not hesitate to say, the greater interest. If the story lacks some of the technique of the modern story, if the situations are not so realistic, if the characters are somewhat wooden, we must take into account the time of the composition. We must remember that in the same thirteenth century lived Giotto, a painter who did not know how to draw correctly a hand, but who knew how to represent in painting, sincere religious fervor with a power probably never attained since his day. If Giotto's work deserves the extravagant praise of Ruskin, our legend does also, for in a different department of art, the Middle English legend of the Assumption is quite parallel to the nearly contemporary work of Giotto. The faults and the excellencies are much the same in both. In both the figures are, perhaps, somewhat conventional, certainly as figures not to be compared with those of little more than a century later, in the work of Michelangelo, of Leonardo Da Vinci, or of Chaucer. But both reflect in a most admirable manner a sincerity of religious devotion and worship, which to us is so unrealizable as to seem naive, but which was eminently characteristic of the mediaeval times.



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